George A. Smale

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George A. Smale
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CONCONE

50 Lessons

for the

Medium Part of the Voice

Op. 9.

Transposed for Low Voice.

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by

George A. Smale

FIFTY LESSONS

for the

Medium Part of the Voice

By

J. CONCONE

Carefully and conservatively revised, with marks of expression and phrasing.

In original keys (Edition Wood, No. 369)
The same for low voice (Edition Wood, No. 370)
The same for Soprano or Tenor (Edition Wood, No. 791)

The B.F. Wood Music Co
Boston, London

Printed in U.S.A.

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AVERTISSEMENT.

En général, les Vocalises modernes tendent plutôt à perfectionner l'éducation musicale qu'à donner les premières Leçons élémentaires du Chant. Avant d'aborder les exercises difficiles, et les Vocalises compliquées, surchargées de Fioritures, il faut avoir une juste idée de la simple mélodie.

Aussi ai-je composé 50 Leçons dans l'étendue du médium: leur style simple et large, présente le double avantage de développer, de poser la voix, et de former le goût en habituant l'élève à bien phraser et à respirer à propos. Selon le degré de force, ces mélodies pourront être ou solfiées ou vocalisées. Si on les solfie on aura le plus grand soin de donner aux notes de la Gamme Fa, Ré, Mi, Do *etc. le son pur et distinct des voyelles qui les terminent* A, E, I, O. *Si on les vocalise il faudra soigneusement conserver a la voyelle* A *toute sa pureté; ces précautions sont nécessaires pour faire ouvrir convenablement la bouche et amener à une bonne prononciation.*

Les personnes qui préfèrent un chant large aux fioritures, trouveront dans ces Leçons une étude à la fois utile, progressive et agréable.

J'espère que Messieurs les Professeurs et Amateurs accueilleront avec bienveillance cet ouvrage qui dans sa spécialité aspire à contribuer aux progrès de l'art.

J. CONCONE.

INTRODUCTION.

As a rule, modern vocalises tend to complete the musical education rather than to furnish material for the elementary lessons in singing. Before using the difficult exercises and complicated vocalises, surcharged with fioritures, it is necessary to have a clear idea of a simple melody.

For this reason, I have composed these 50 lessons for medium voice; their broad, simple style, presents the double advantage of developing and placing the voice, also for forming the taste of the pupil, through the habit of good phrasing and proper breathing. According to the progress of the pupil, these melodies may be used either as solfeggi or vocalises. If they are used as solfeggi, one should take the greatest care to give to the notes of the scale: *fa, re, mi, do,* etc., the pure and distinct sound of the vowel which terminates them:- *A, E, I, O.* If they are used as vocalises, it is necessary to carefully keep to the pure vowel *A*. These precautions are necessary in order to open well the mouth and acquire a good pronunciation.

Singers who prefer a large full tone rather than roulades and fioritures, will find in these lessons, material, not only useful and progressive, but agreeable.

I trust that professors and amateurs will accept with favor this work, which in its special line aspires to contribute to the progress of Art.

J. CONCONE.

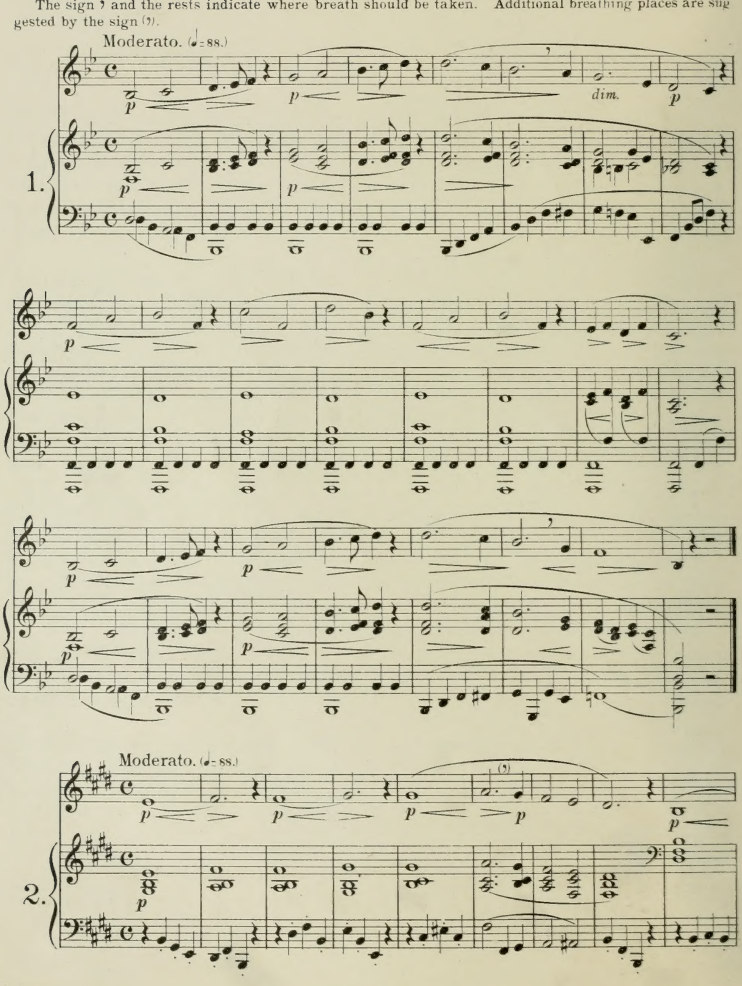
FIFTY LESSONS

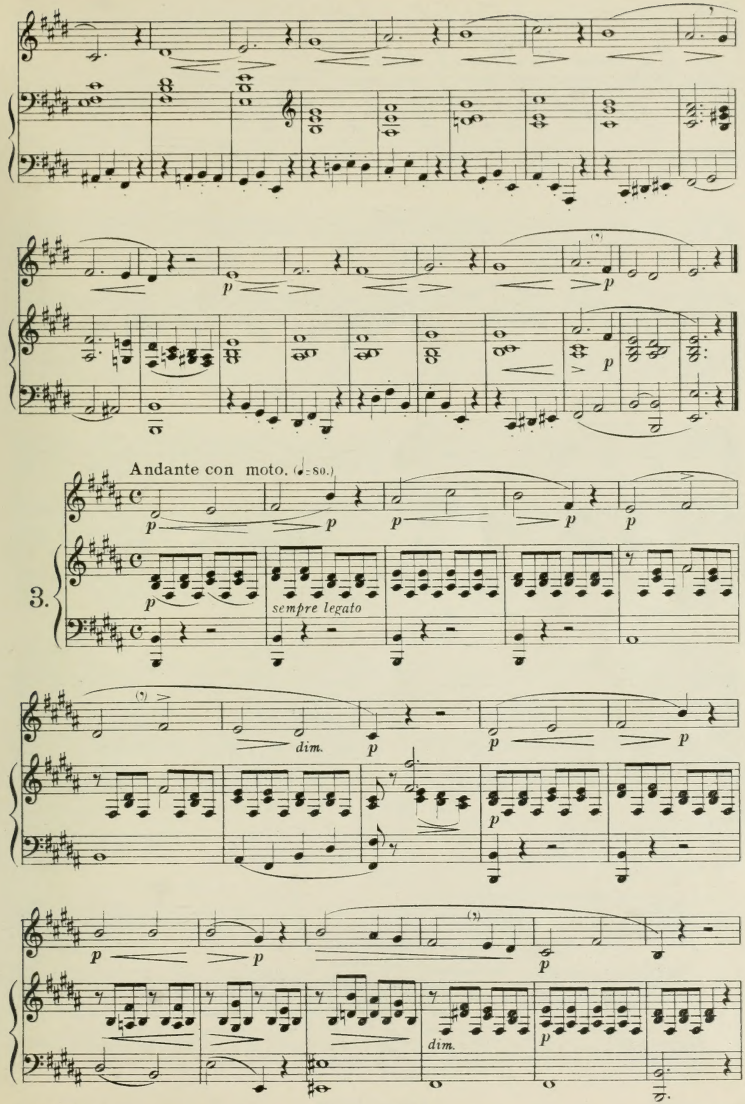
FOR THE MEDIUM PART OF THE VOICE.

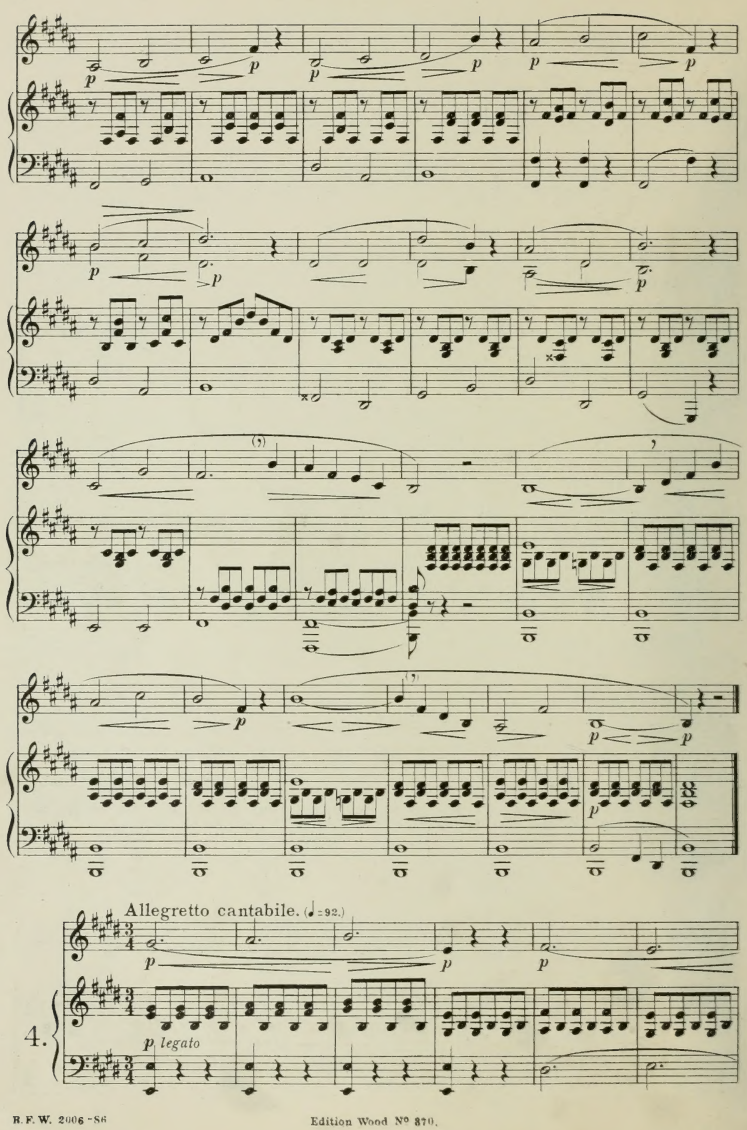
TRANSPOSED FOR LOW VOICE.

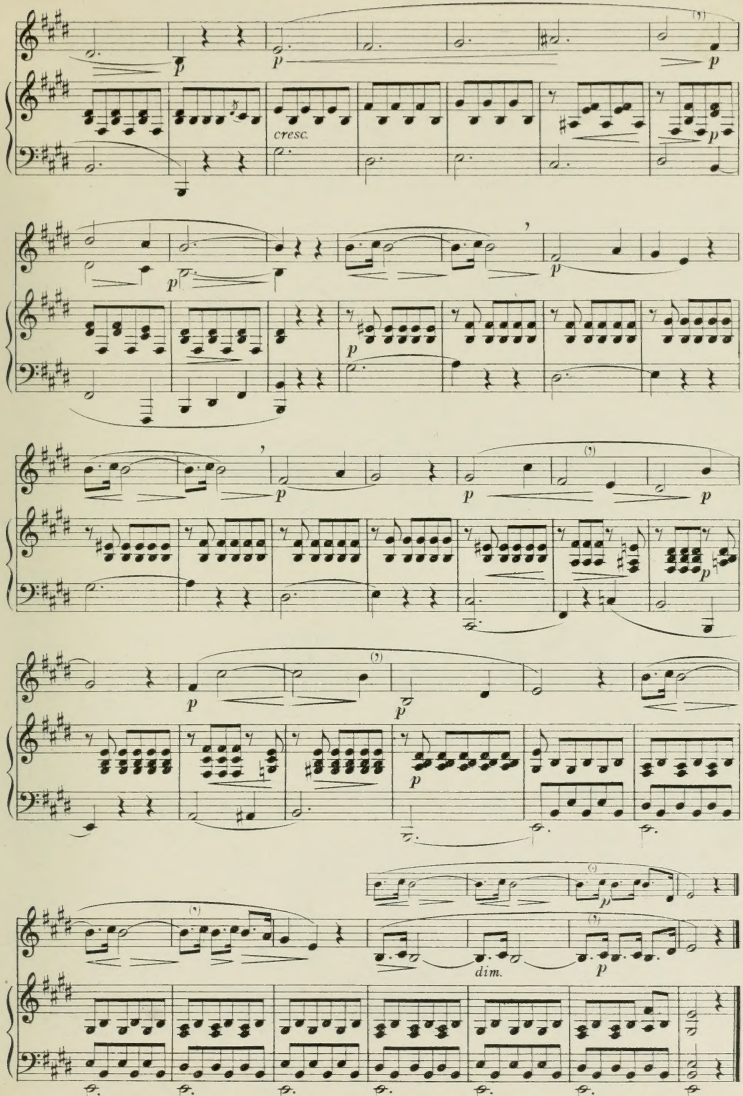
J. CONCONE, Op. 9

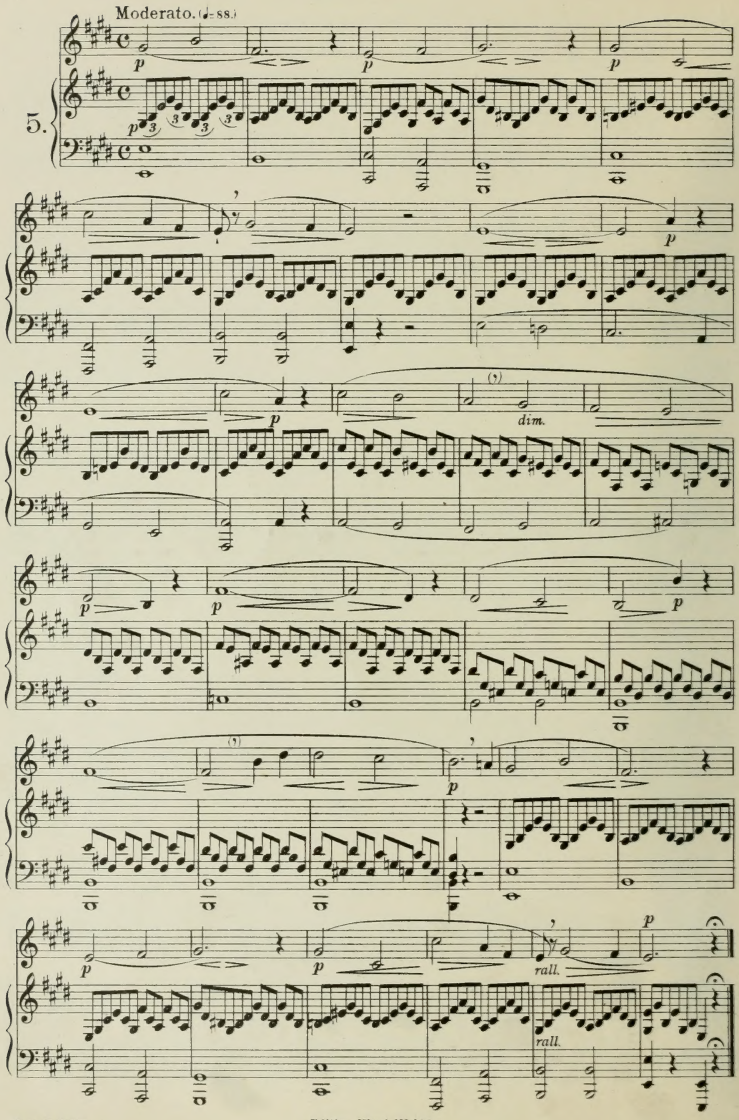
The sign ❜ and the rests indicate where breath should be taken. Additional breathing places are suggested by the sign (❜).

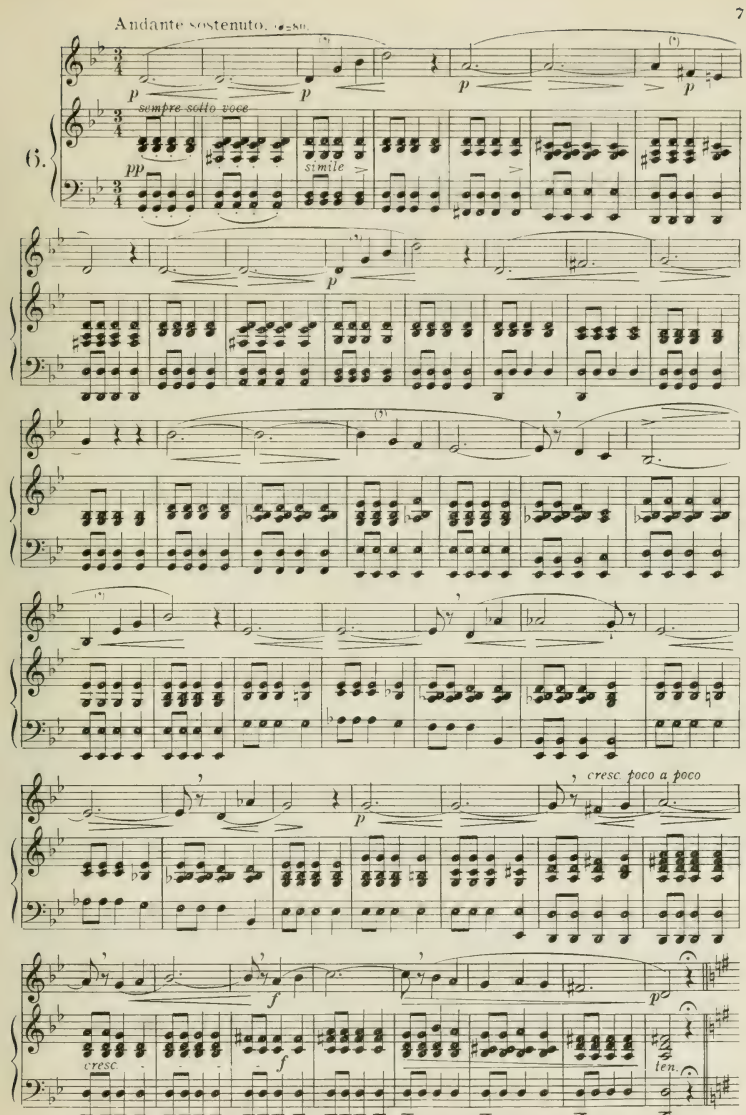


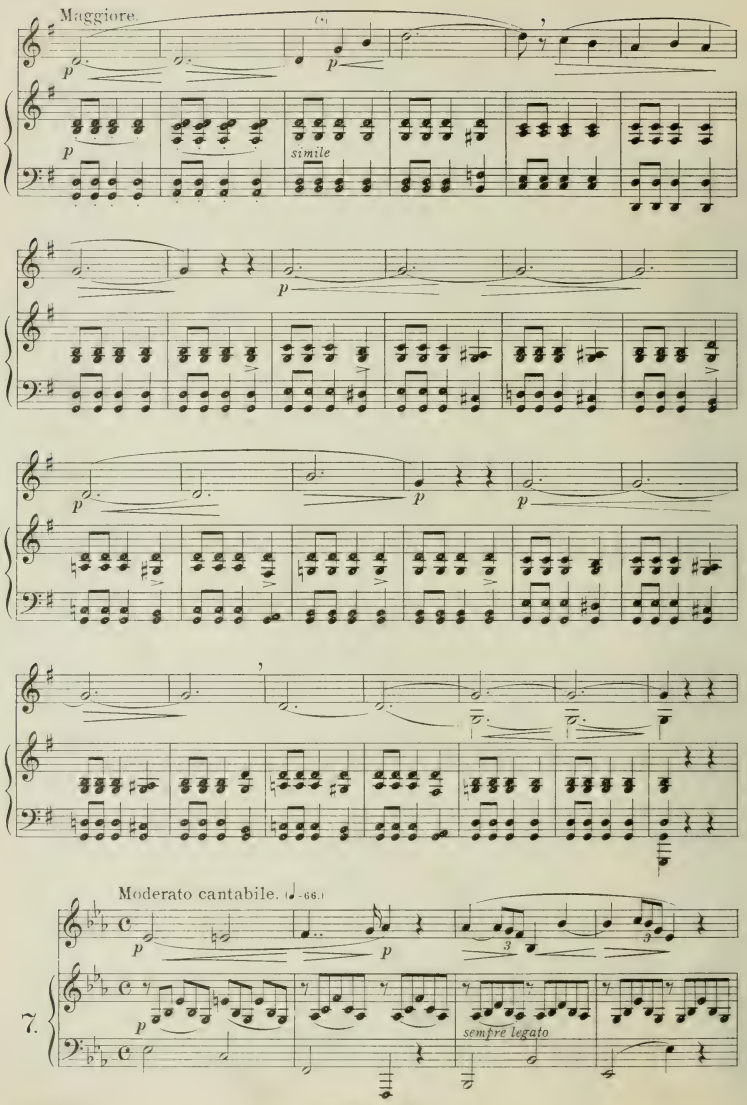

Andante con moto.
3.
sempre legato
dim.
dim.

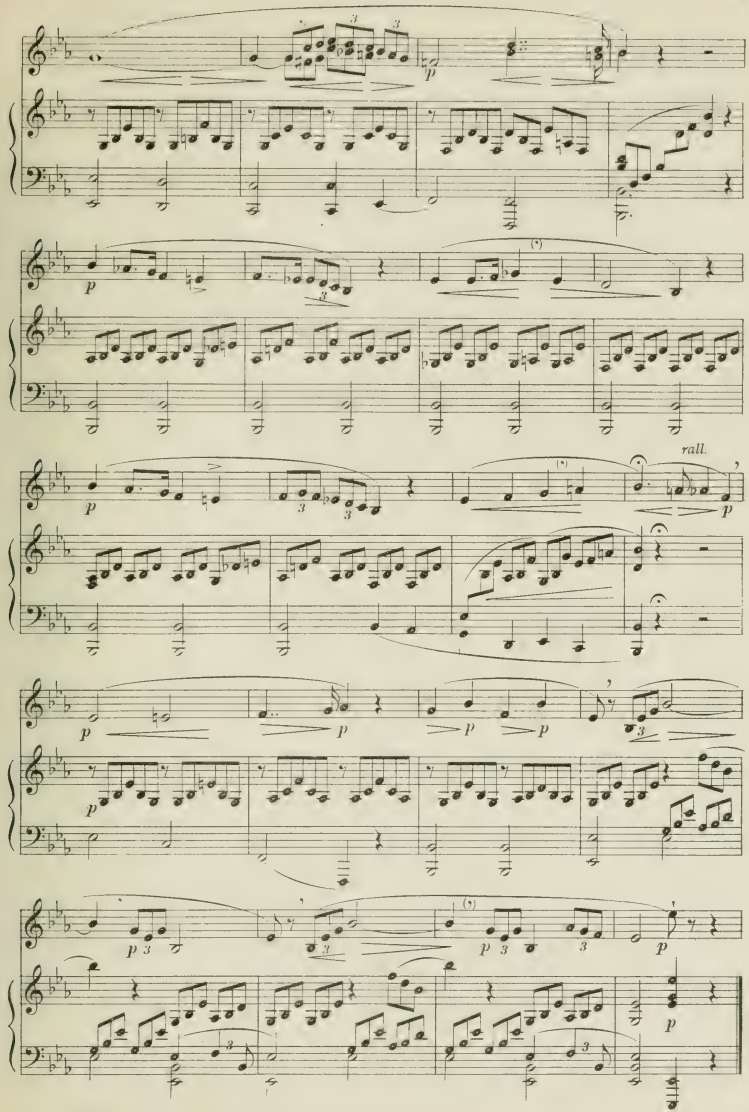

Allegretto cantabile. (♩=92.)
4.
p legato

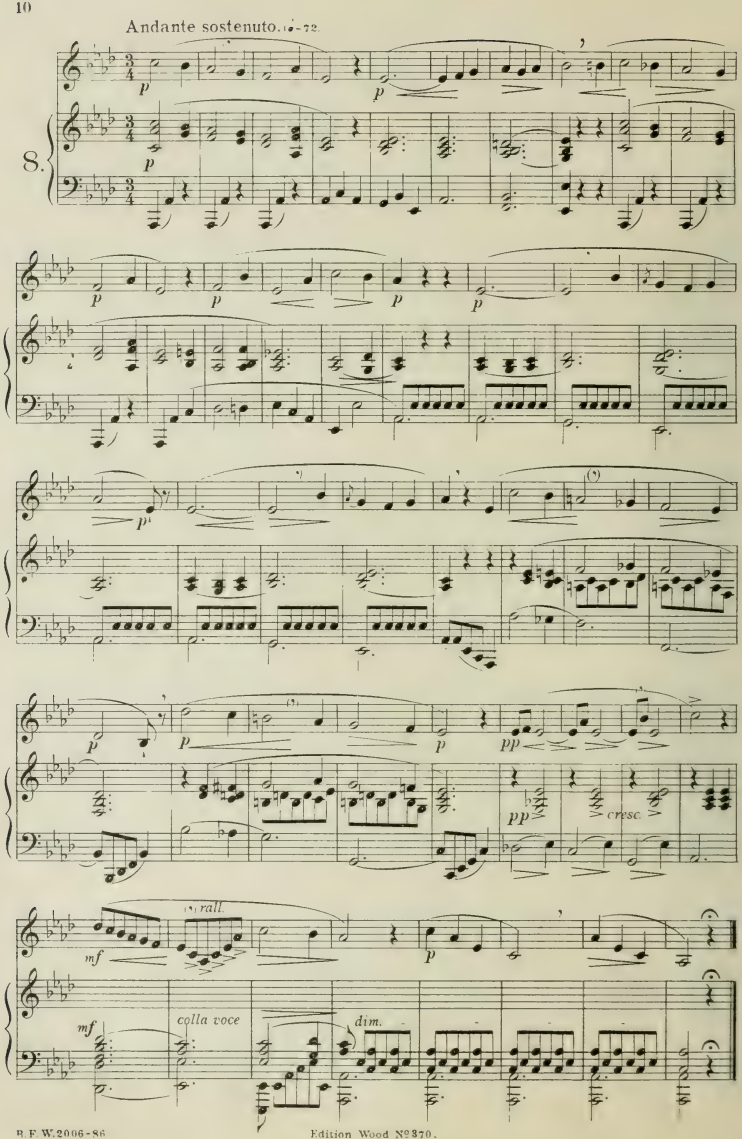

cresc.
dim.

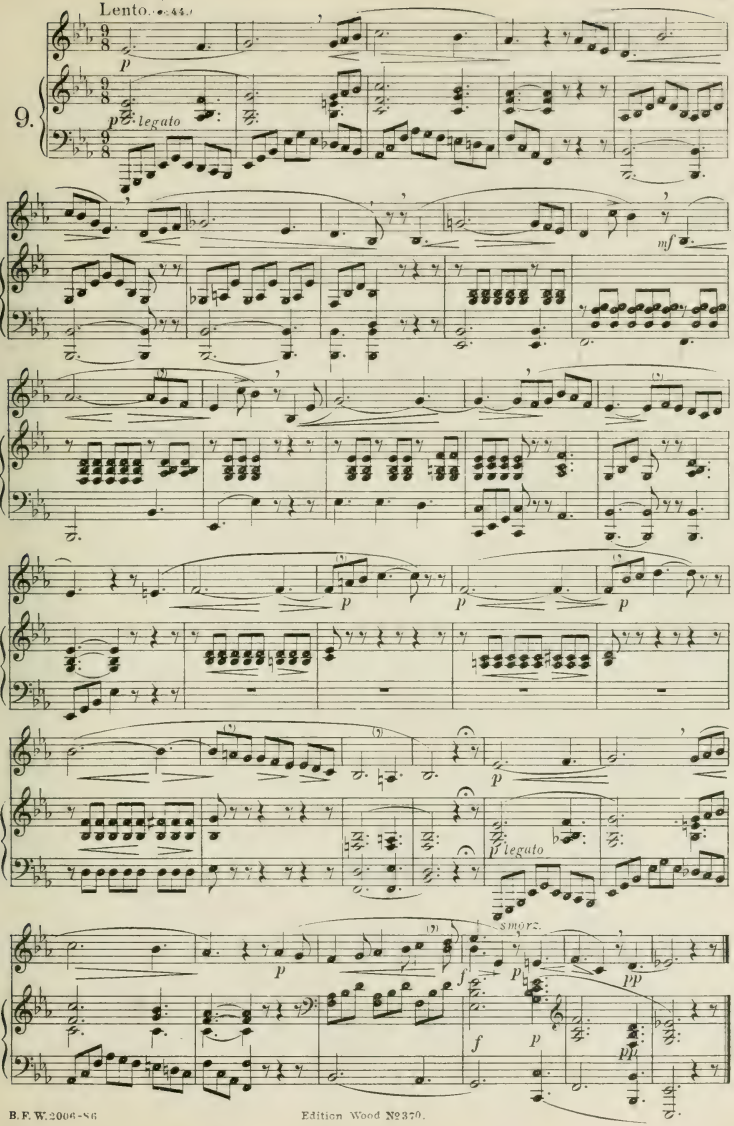

Moderato. (♩= 88.)
5.
dim.
rall.
rall.

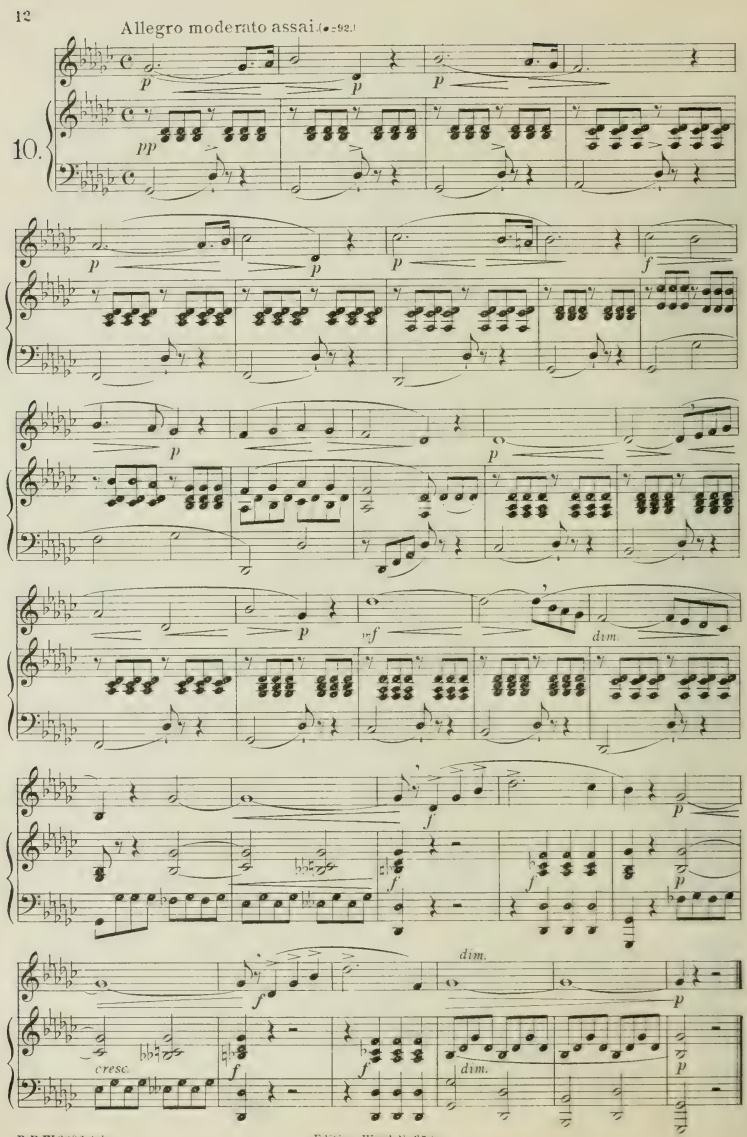

Andante sostenuto.
sempre sotto voce
simile
cresc poco a poco
cresc
ten.

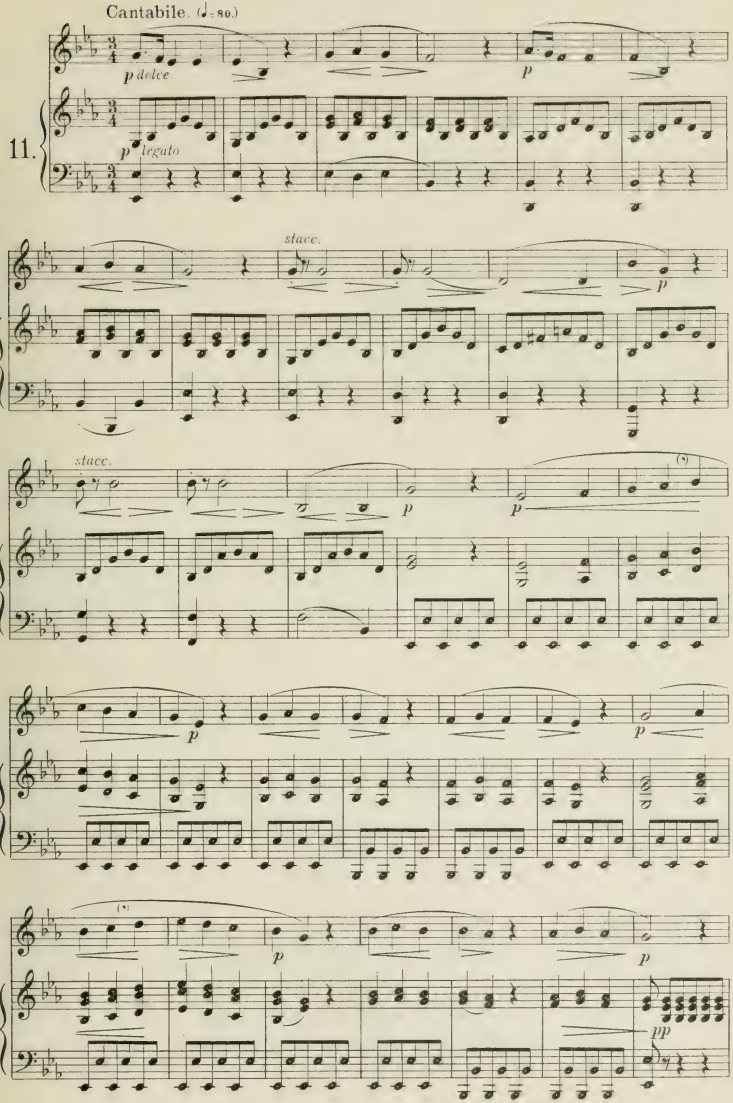

Maggiore.
p
simile
Moderato cantabile. (♩=66.)
sempre legato
7.

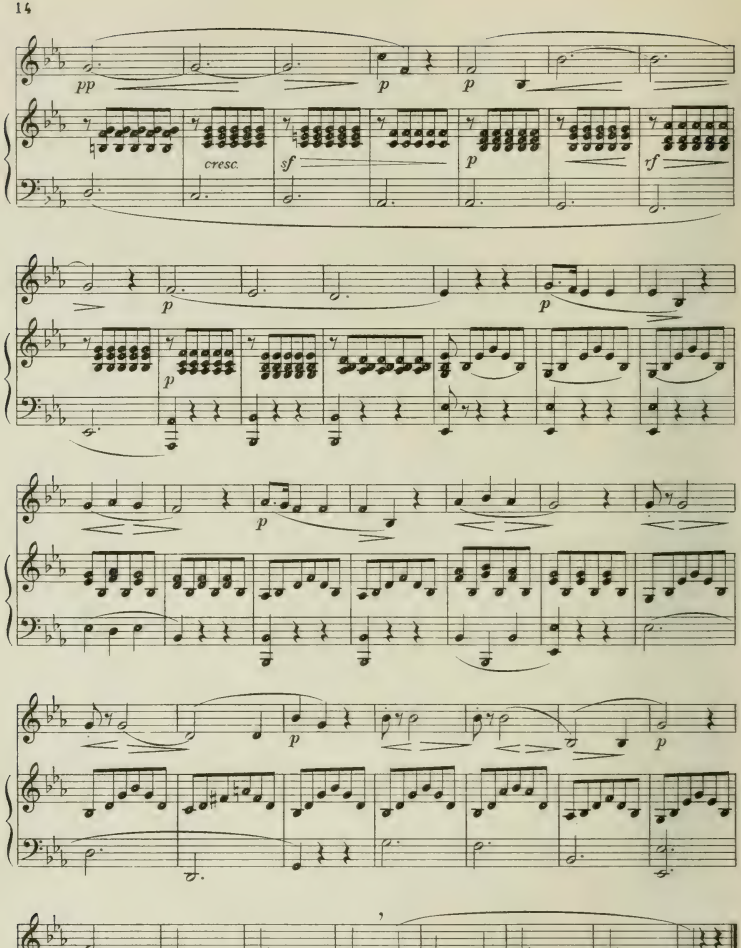

rall.

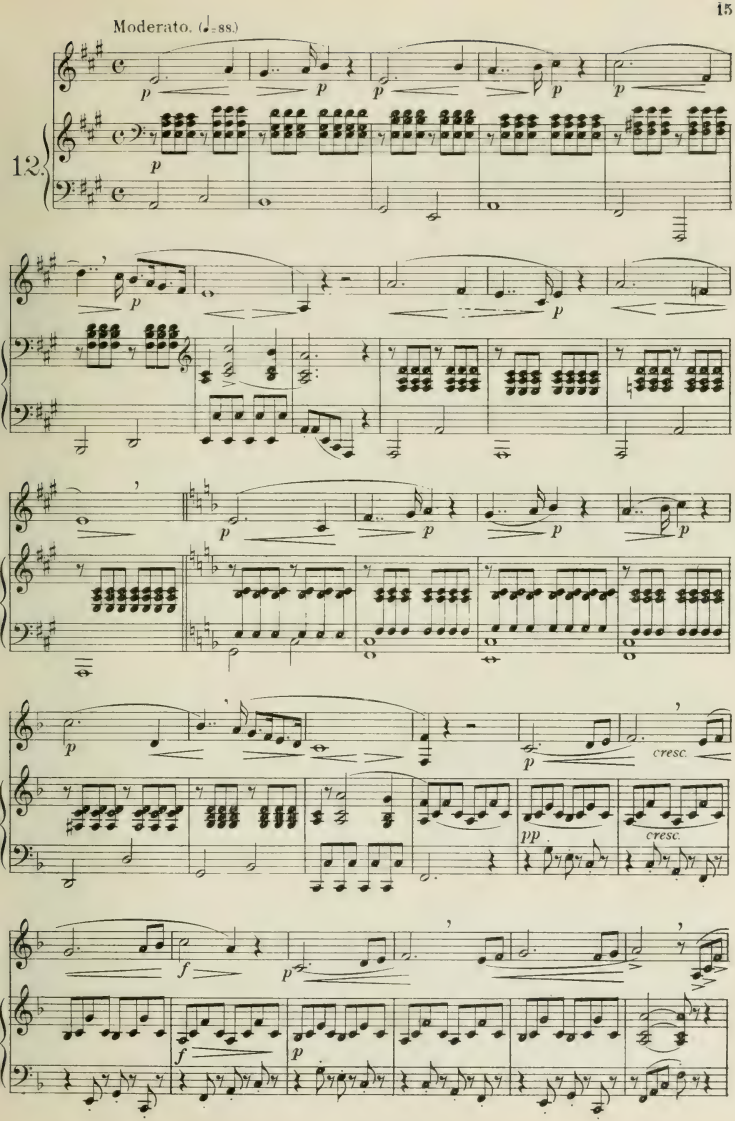

Andante sostenuto. 1♩=72.
8.
p
pp
cresc.
mf
rall.
colla voce
dim.

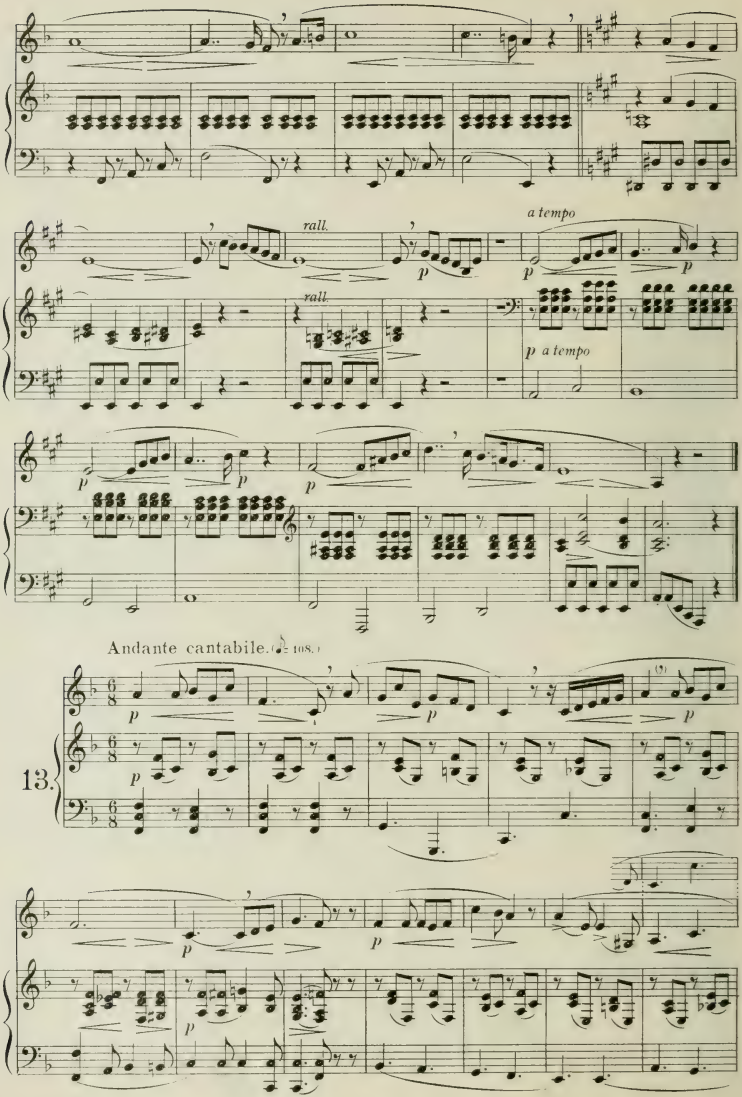

Lento.
9.
p
p legato
mf
p
p
p
p legato
smorz.
p
f
p
pp
f
p
pp

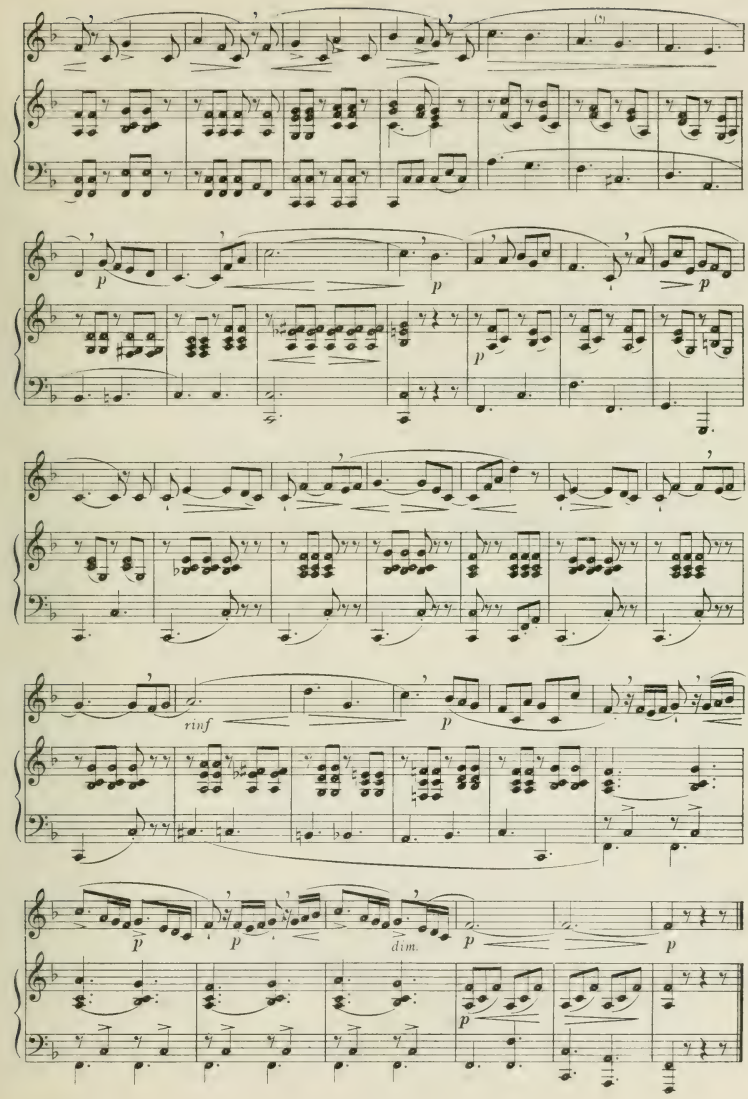

Allegro moderato assai. (♩=92.)
10.
p
pp
f
mf
dim.
cresc.

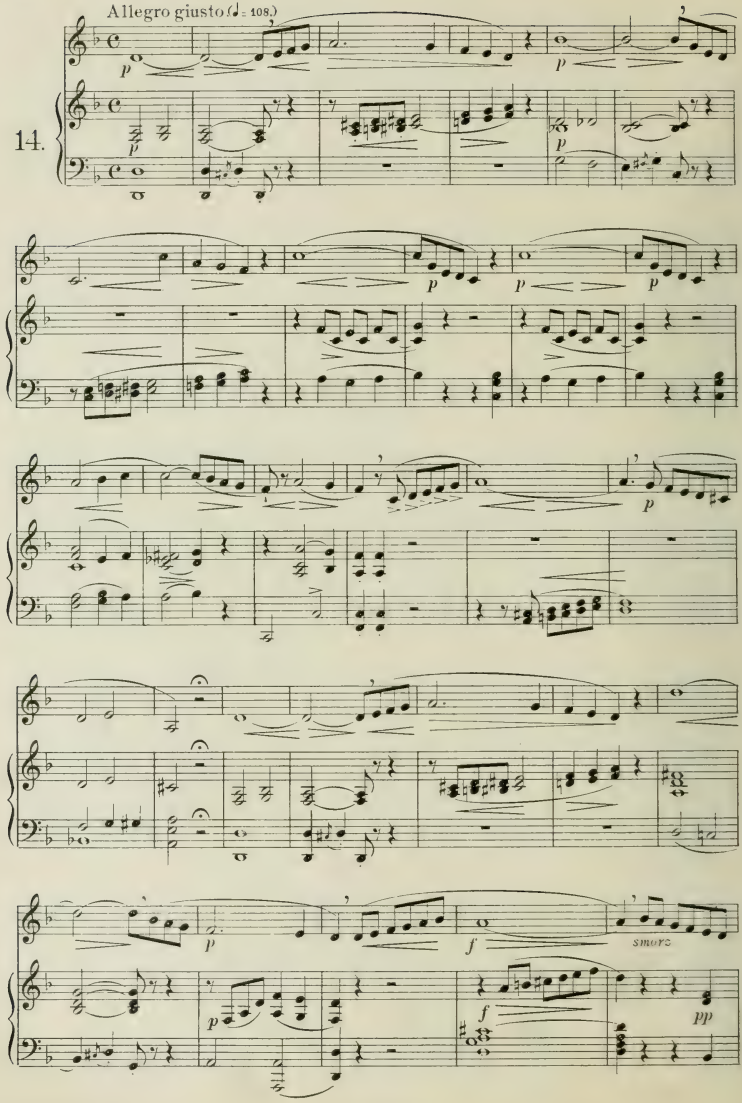

Cantabile. (♩= 80.)
p dolce
p
11.
p legato
stacc.
p
stacc.
p
p
(*)
p
p
(*)
p
p
pp

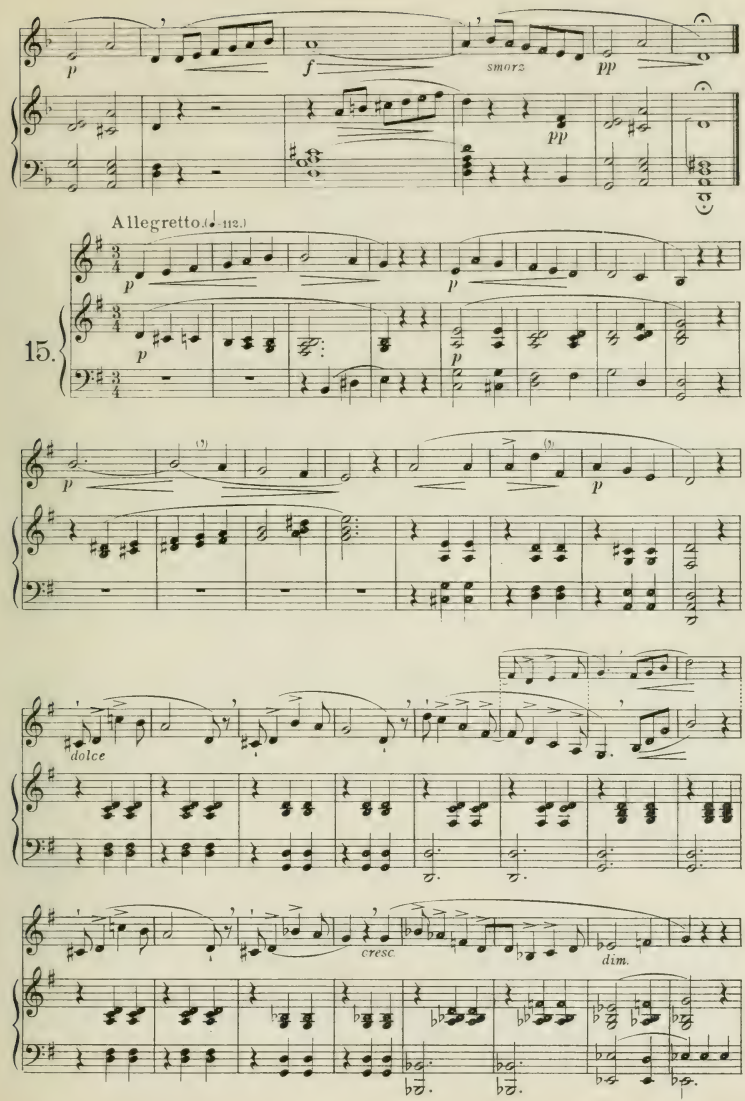

pp
p
p
cresc.
sf
p
rf
p
p
p
p
p
p
p
p
p

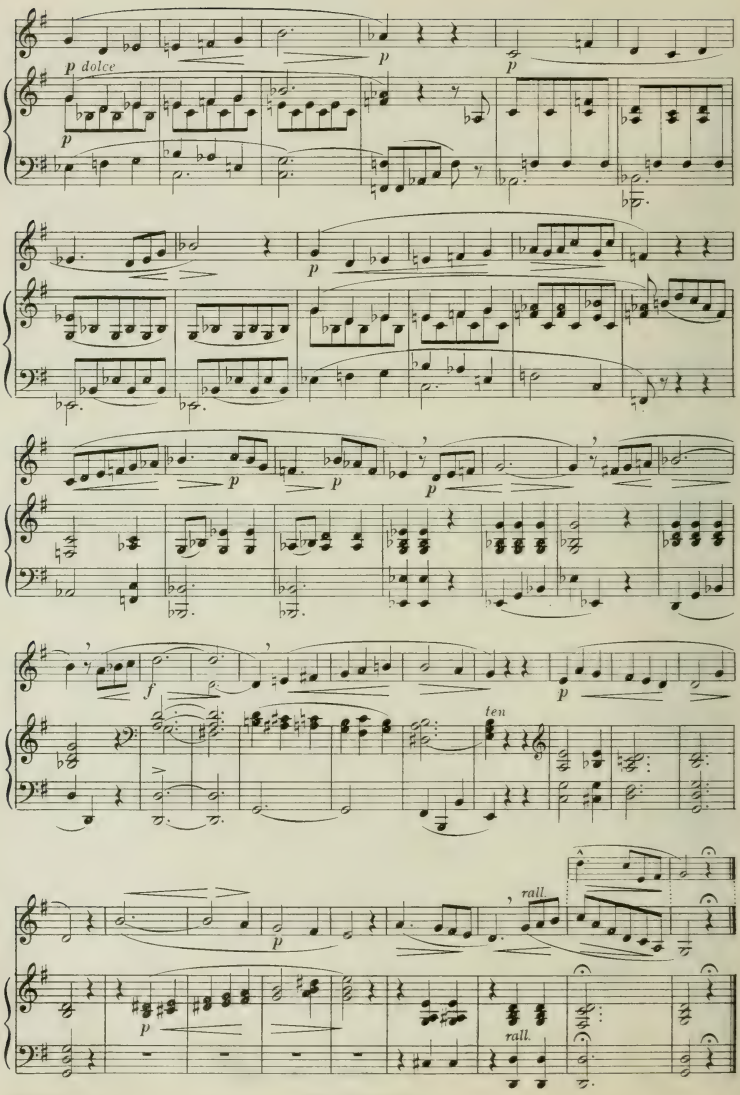

Moderato. (♩=88.)
12.
p
cresc.
pp
f

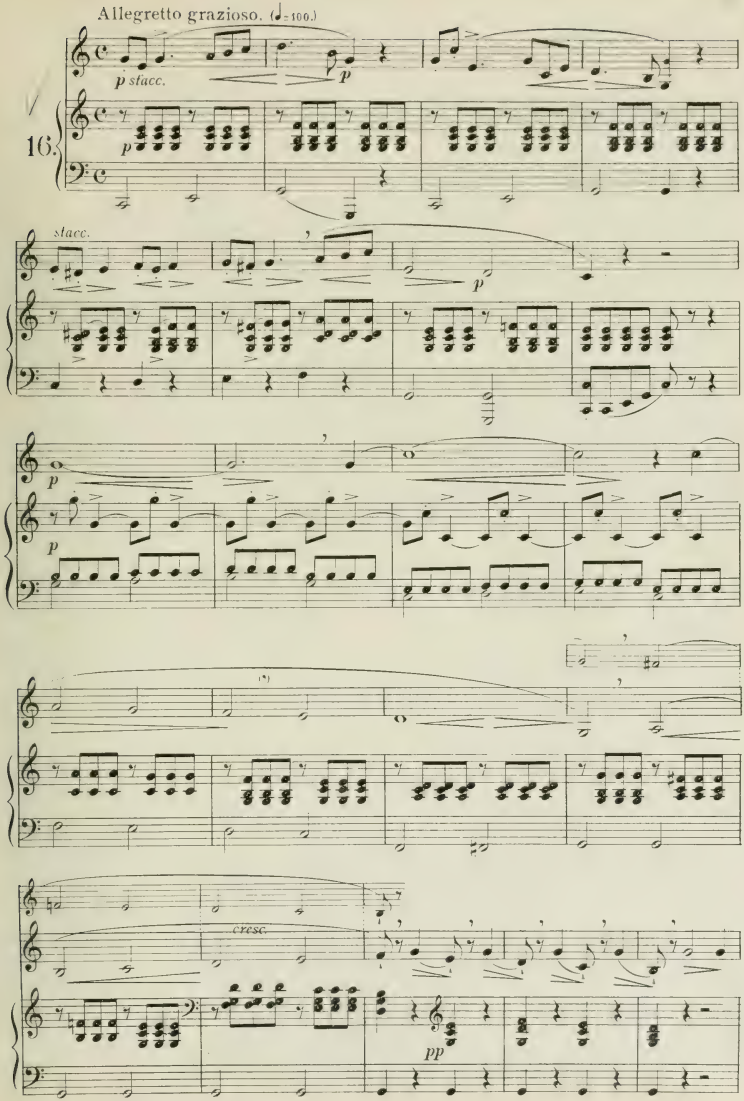

rall.
a tempo
rall.
p a tempo
Andante cantabile. (♩= 108.)
13.

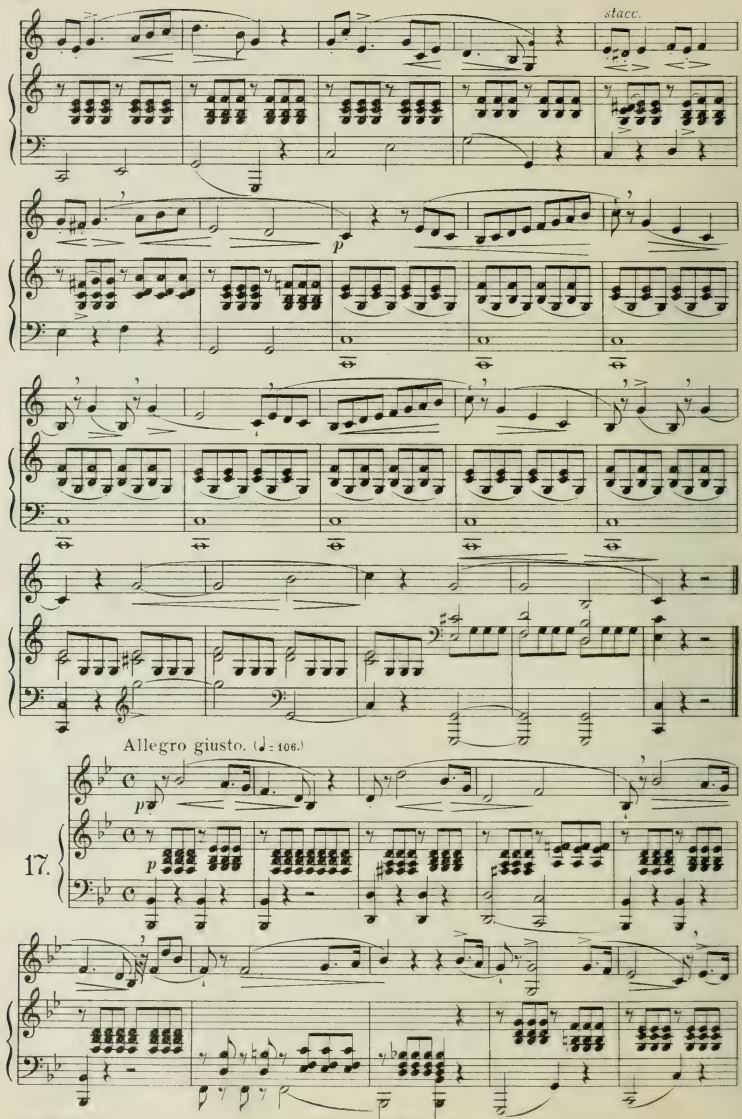

(2)
p
p
p
p
rinf
p
p
p
dim.
p
p

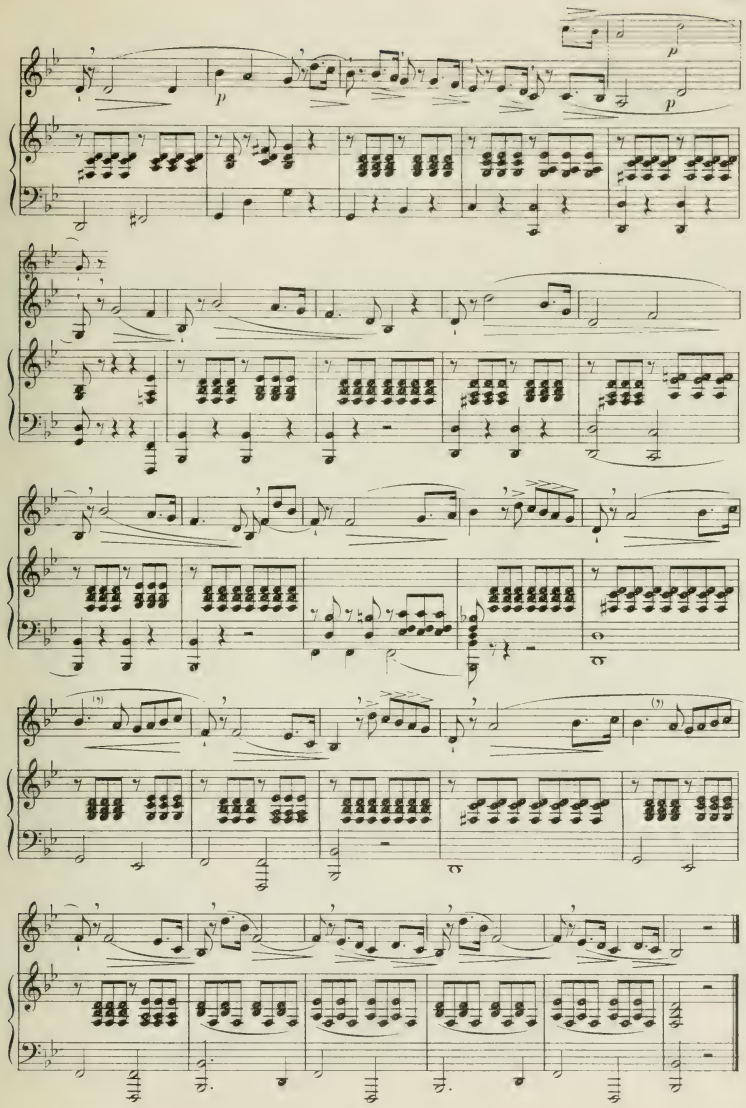

Allegro giusto (♩. 108.)
14.
p
f
smorz
pp

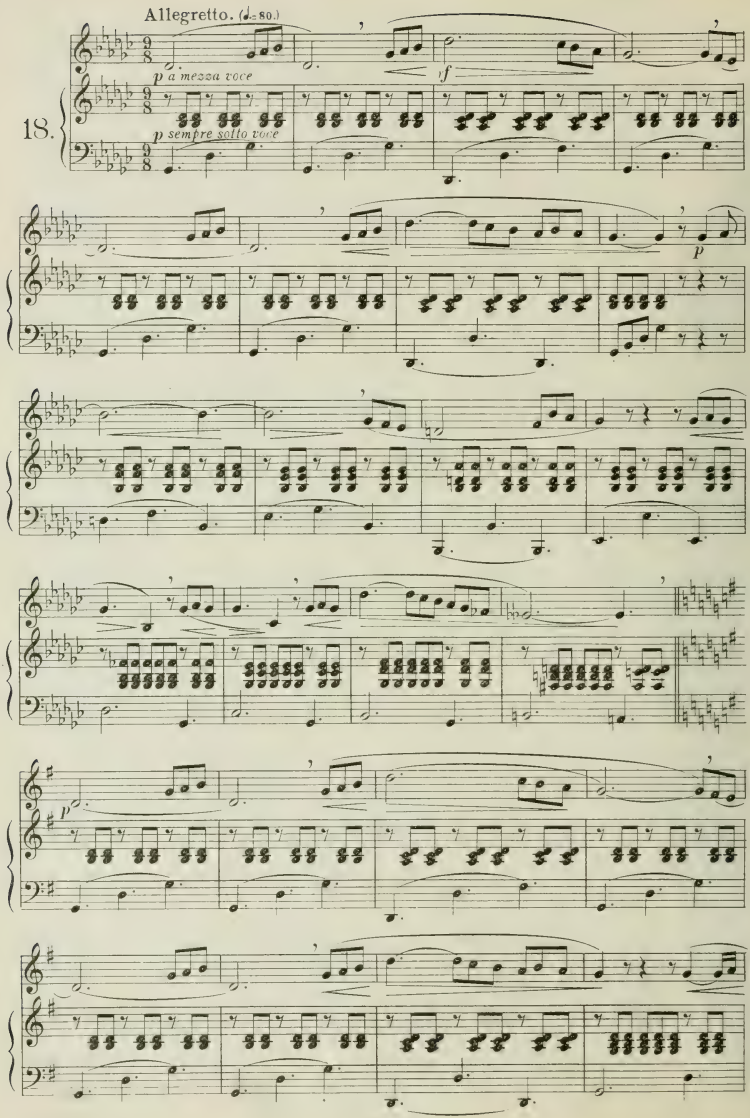

p
f
smorz
pp
pp
Allegretto. (♩= 112.)
15.
p
p
p
p
p
dolce
cresc
dim.

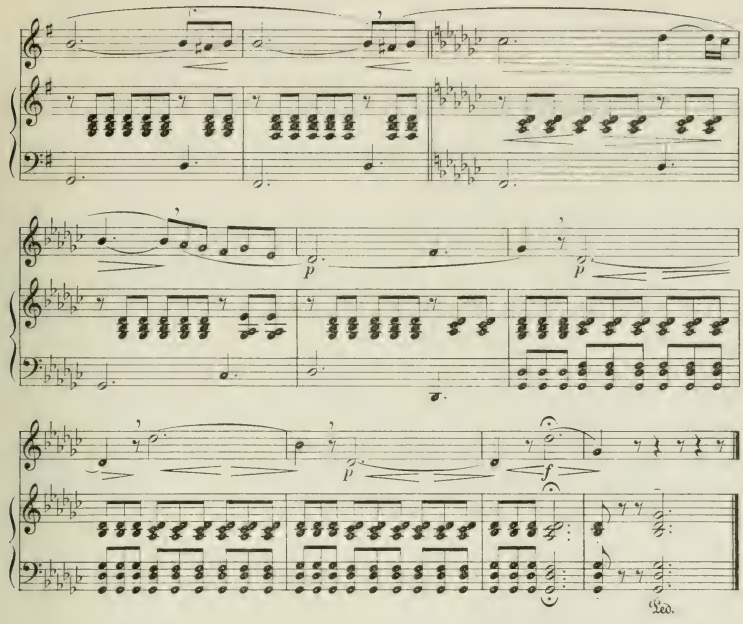

p dolce
p
p
p
p
p
p
f
p
ten
rall.
p
rall.


Allegretto grazioso. (♩=100.)
p stacc.
p
16.
p
stacc.
p
p
p
cresc.
pp

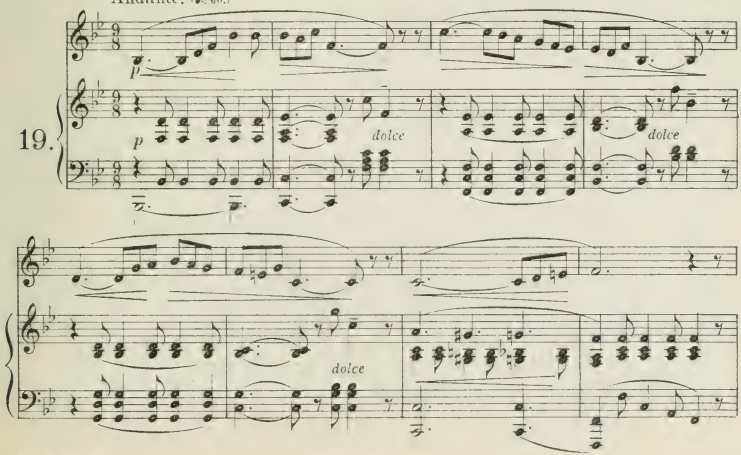

stacc.
Allegro giusto. (♩= 108.)
17.

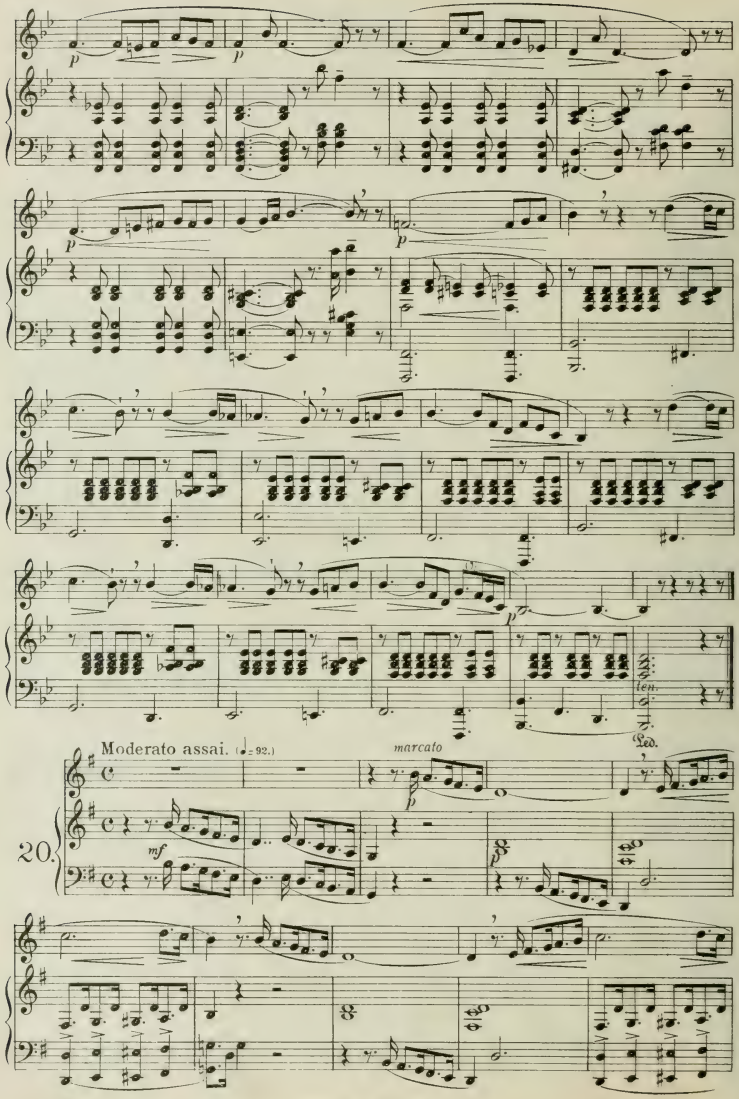

p
p
p
(3)
(3)

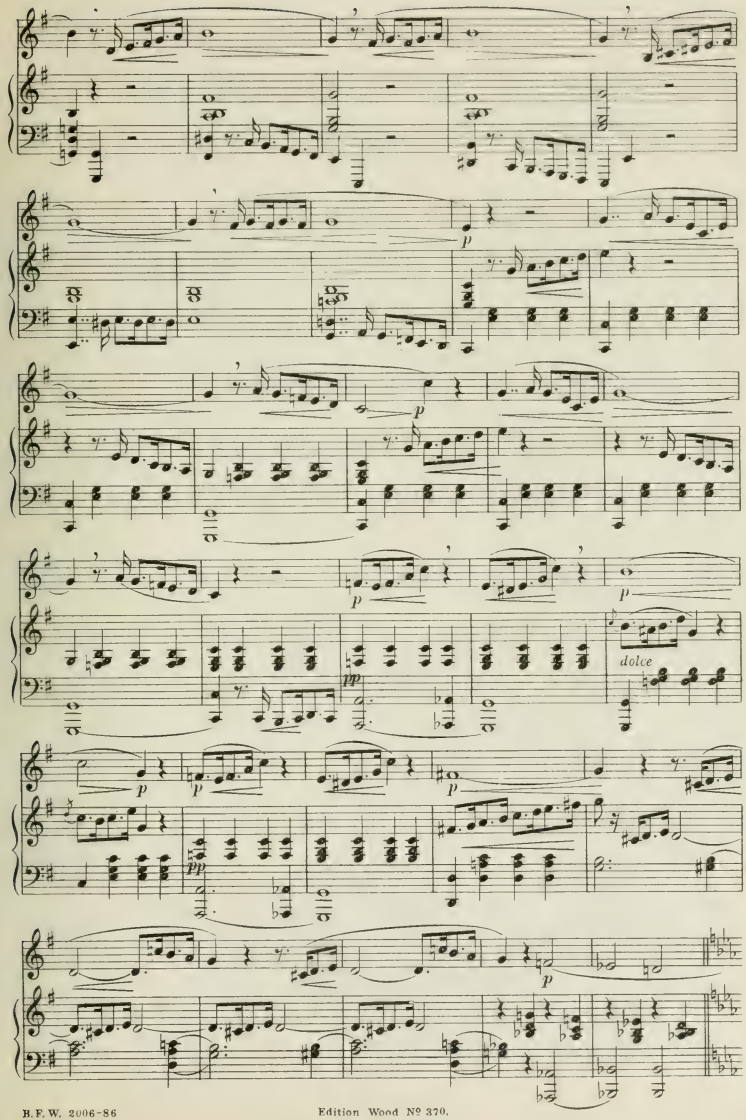

Allegretto. (♩=80.)
p a mezza voce
f
18.
p sempre sotto voce
p
p

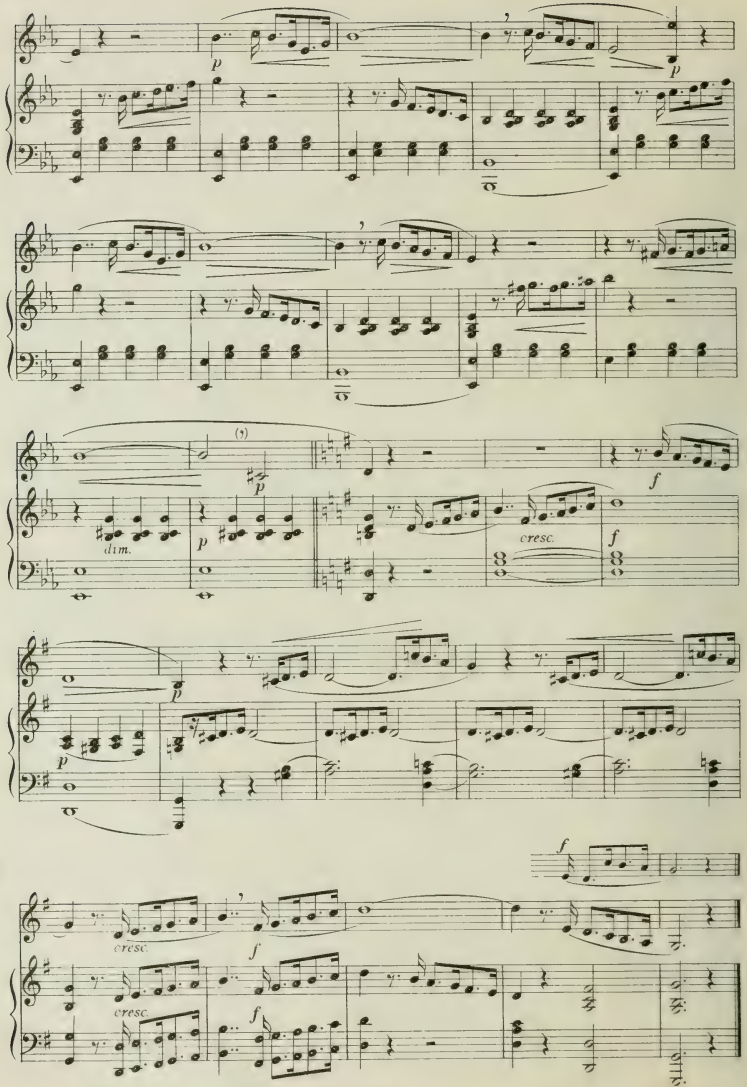


Andante. (♩= 60.)

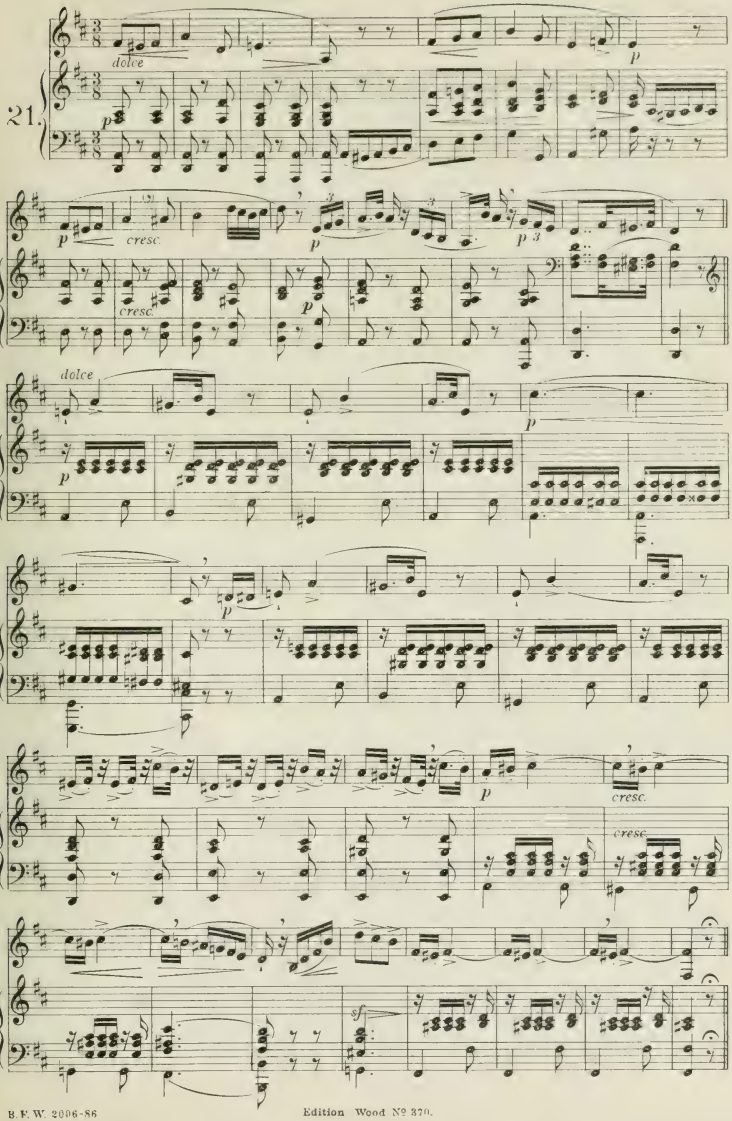


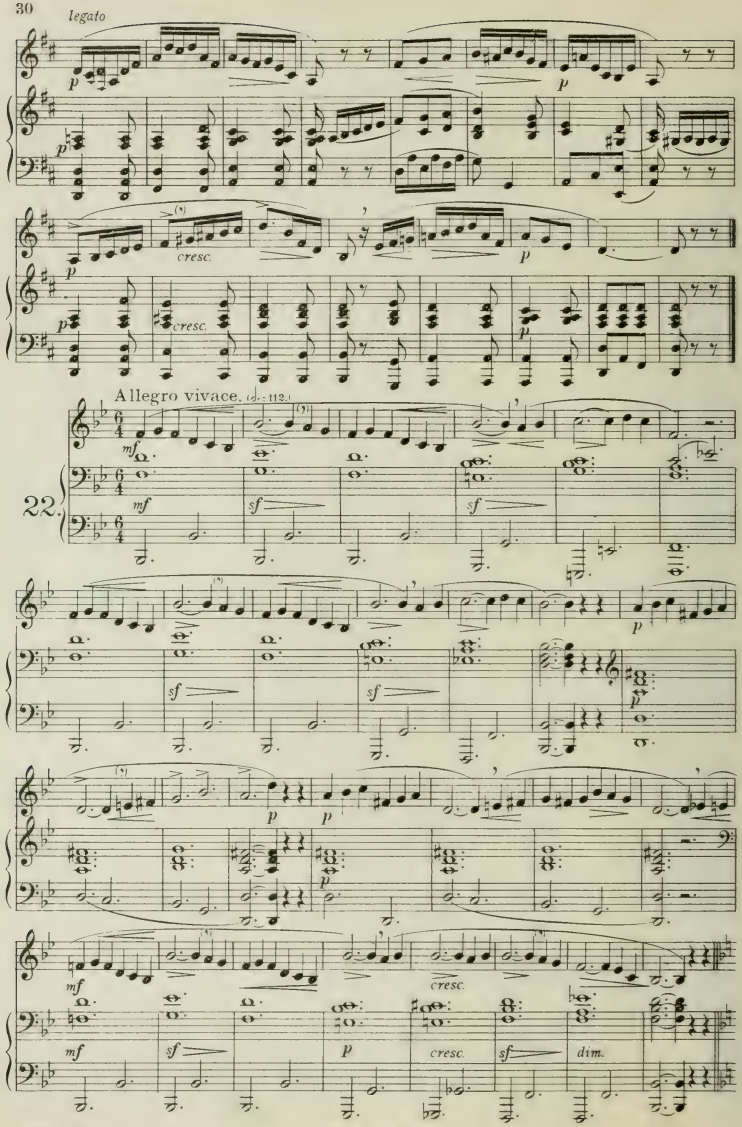

Moderato assai. (♩= 92.)
marcato
20.
Ped.

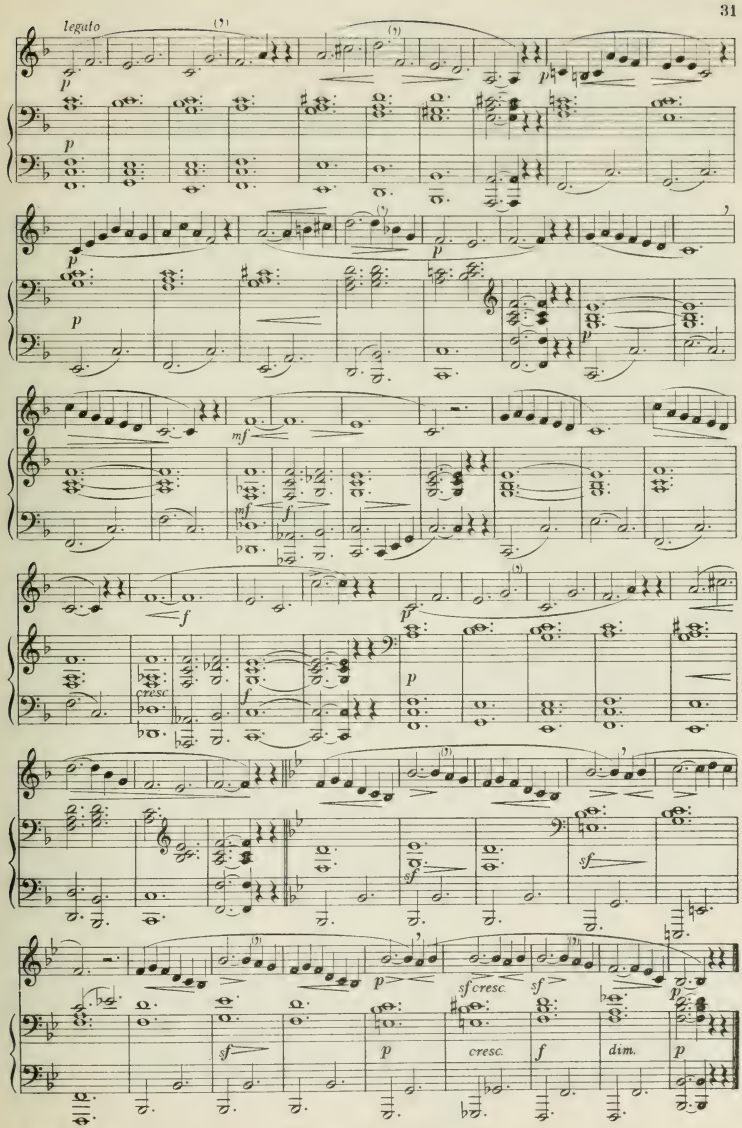

p
p
p
p
p
dolce
pp
pp
p

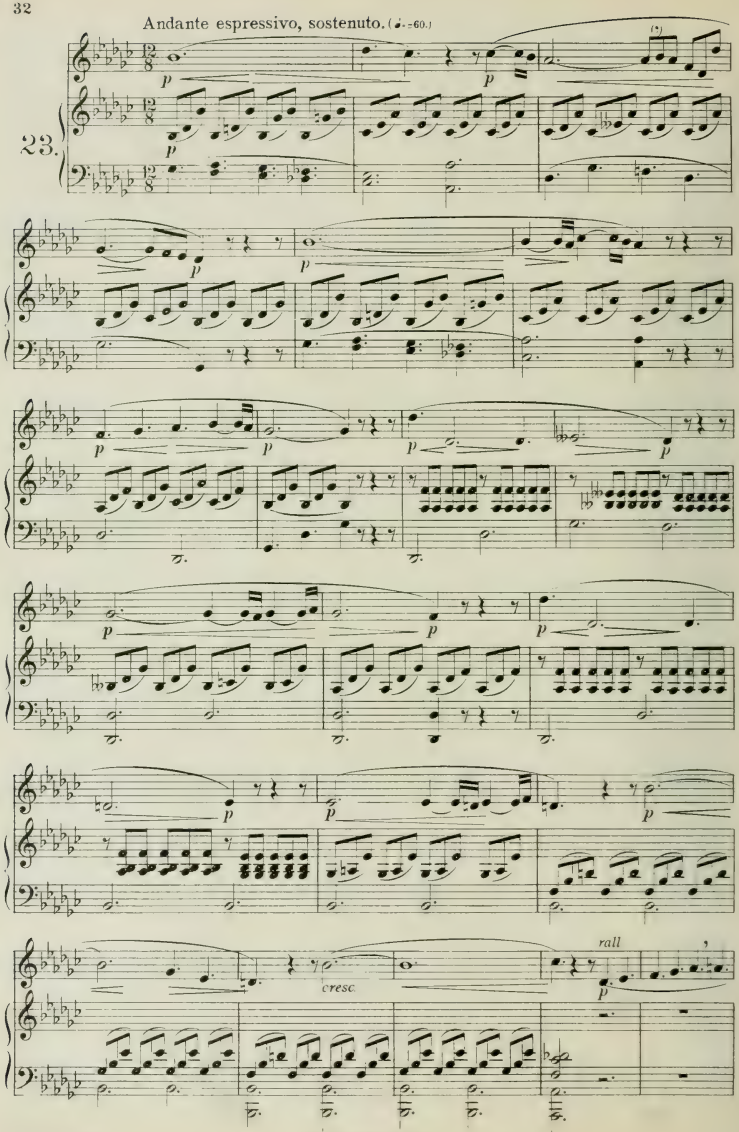

p
p
dim.
p
p
cresc.
f
f
p
p
f
cresc.
f
cresc.
f

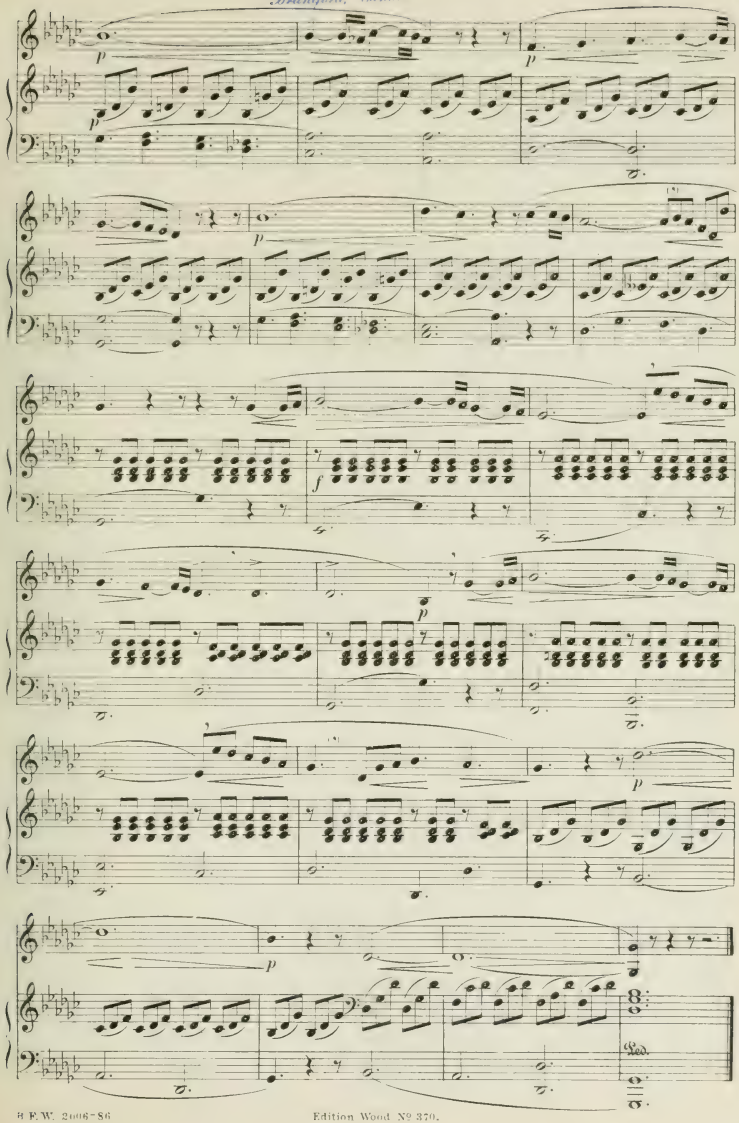
Andantino cantabile. (♪ 88.)

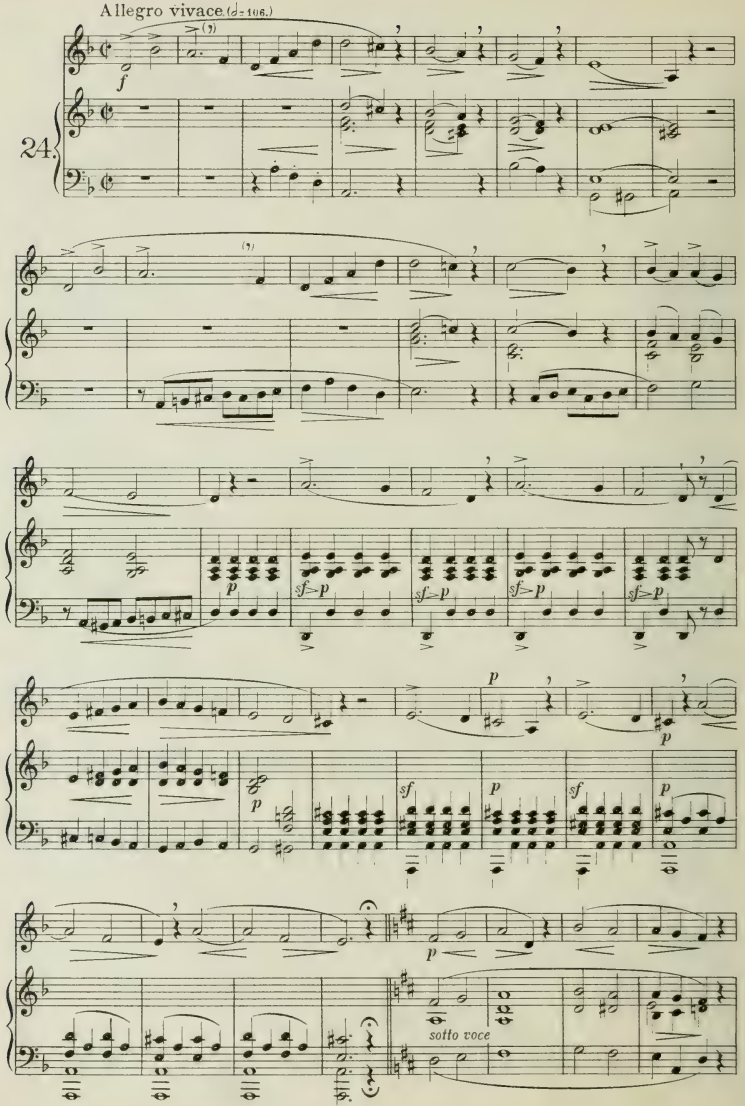


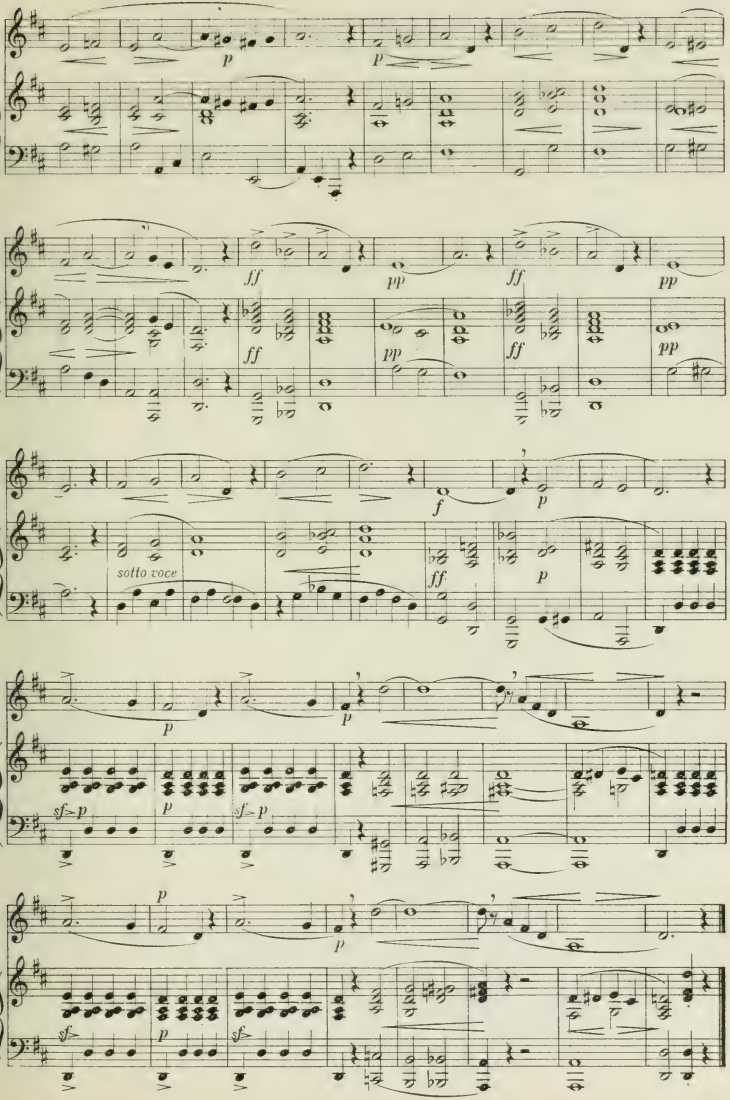

legato
cresc.
Allegro vivace. (♩= 112.)
22.

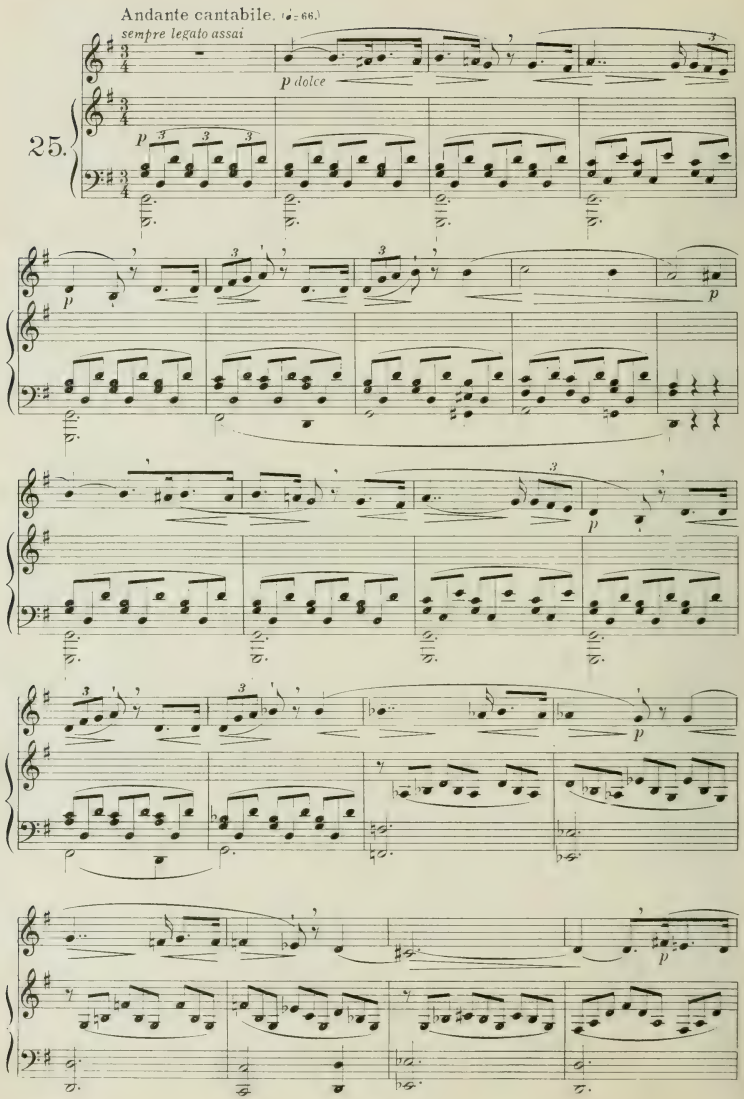

legato
p
mf
f
cresc.
sf
sf cresc.
dim.

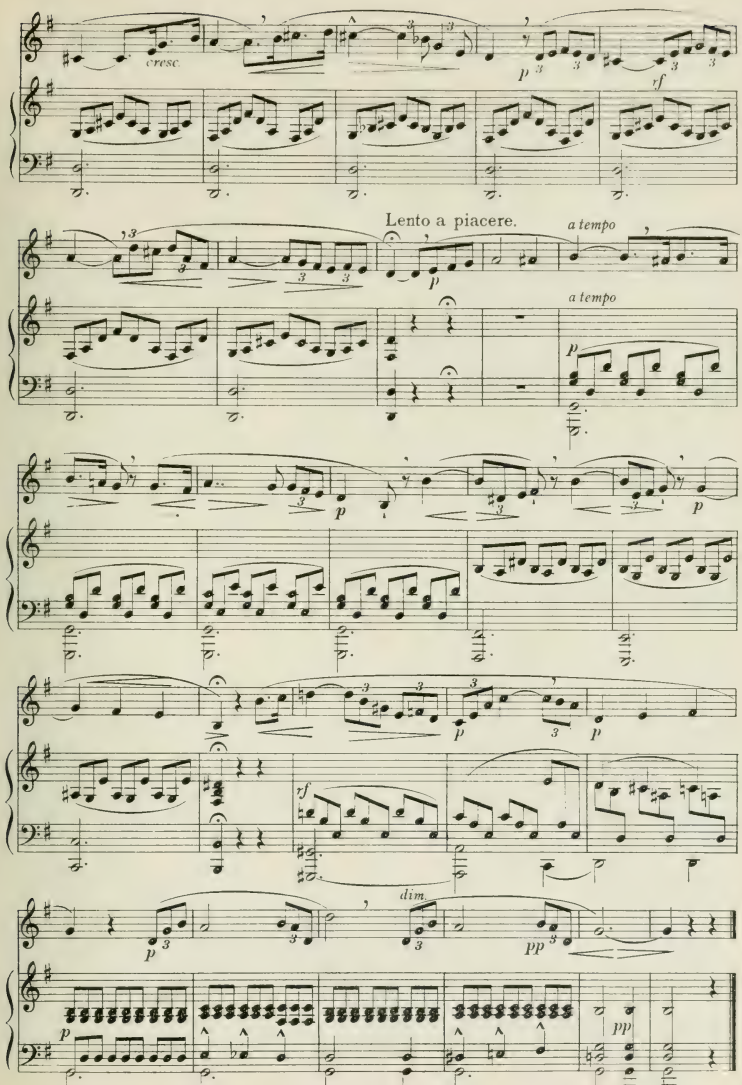

Andante espressivo, sostenuto. (♩.=60.)
23.
p
cresc.
rall
p

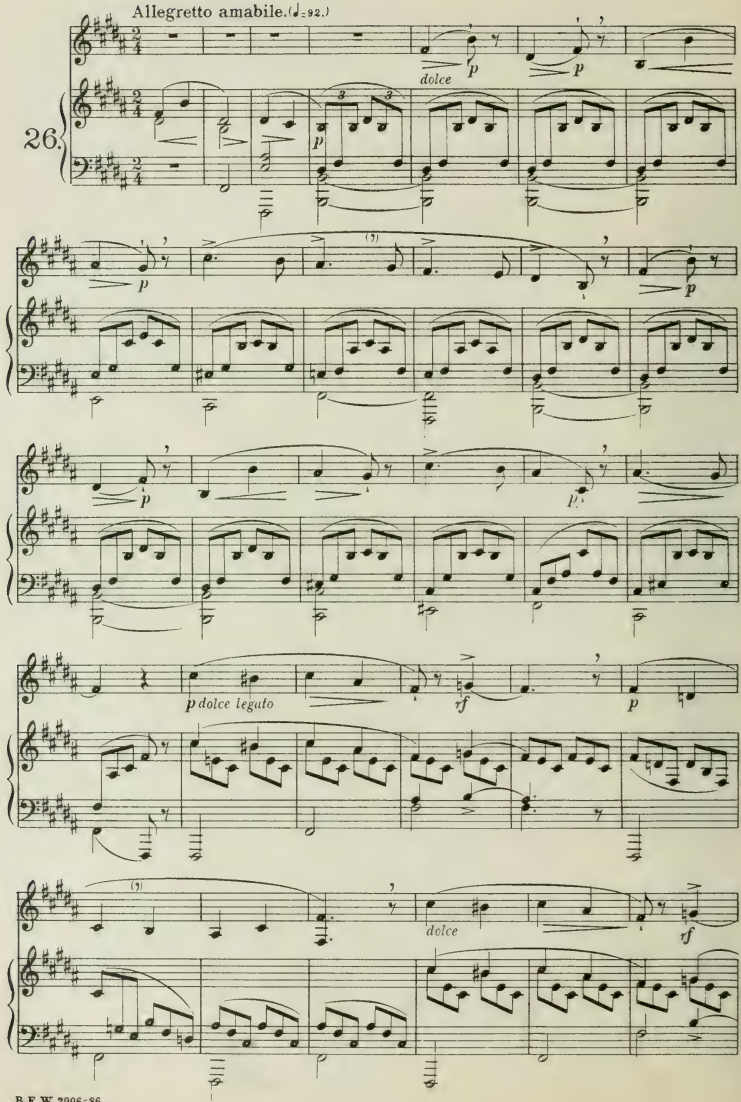

p
p
p
f
p
p
Ped.

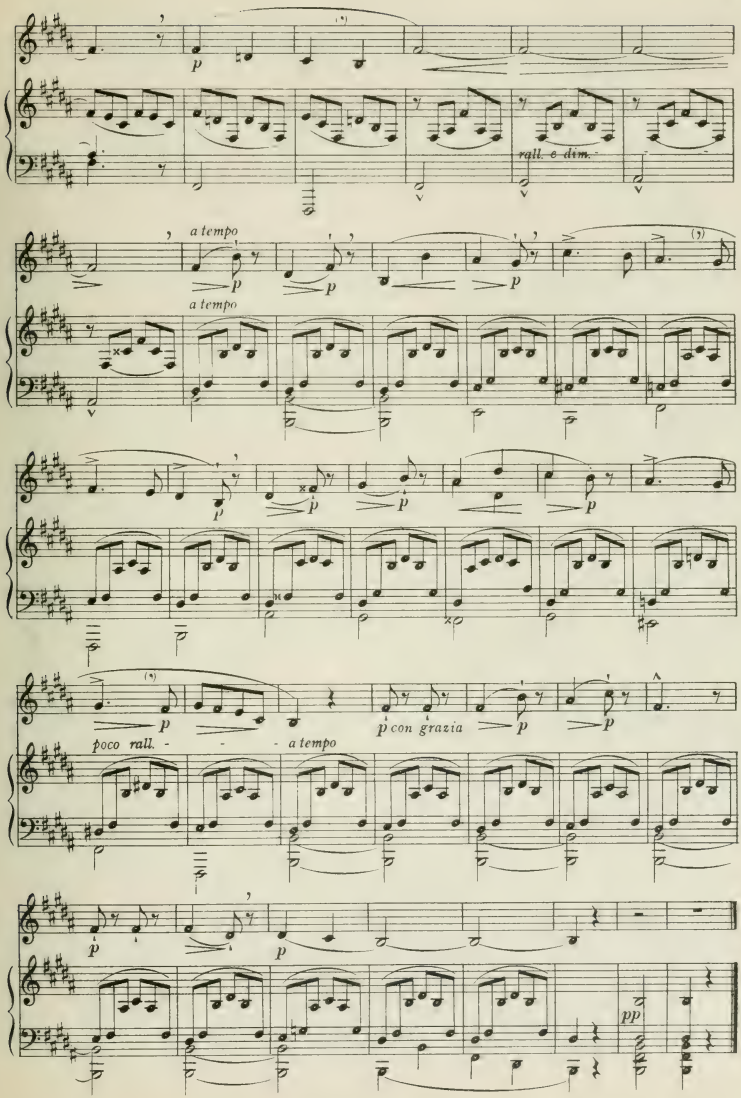

Allegro vivace (𝅗𝅥 = 106.)
24.
f
p
sf>p
sf
sotto voce

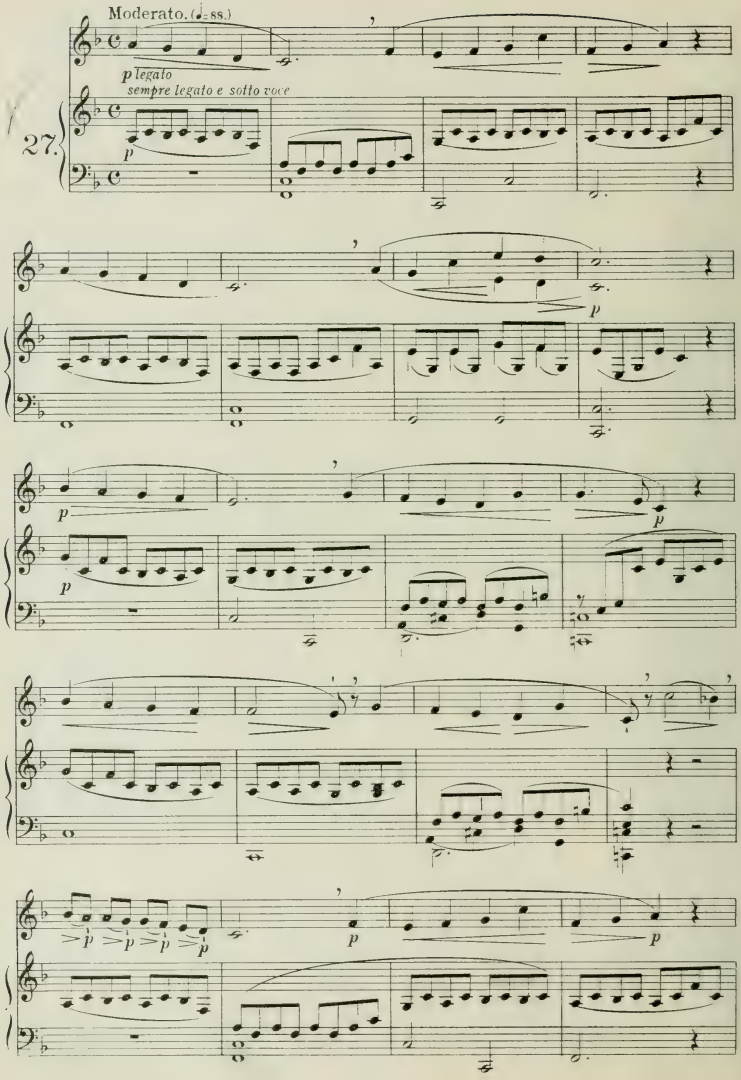

p
p
ff
pp
ff
pp
ff
pp
ff
pp
f
p
sotto voce
ff
p
p
p
sf~p
p
sf~p
p
p
sf~
p
sf~

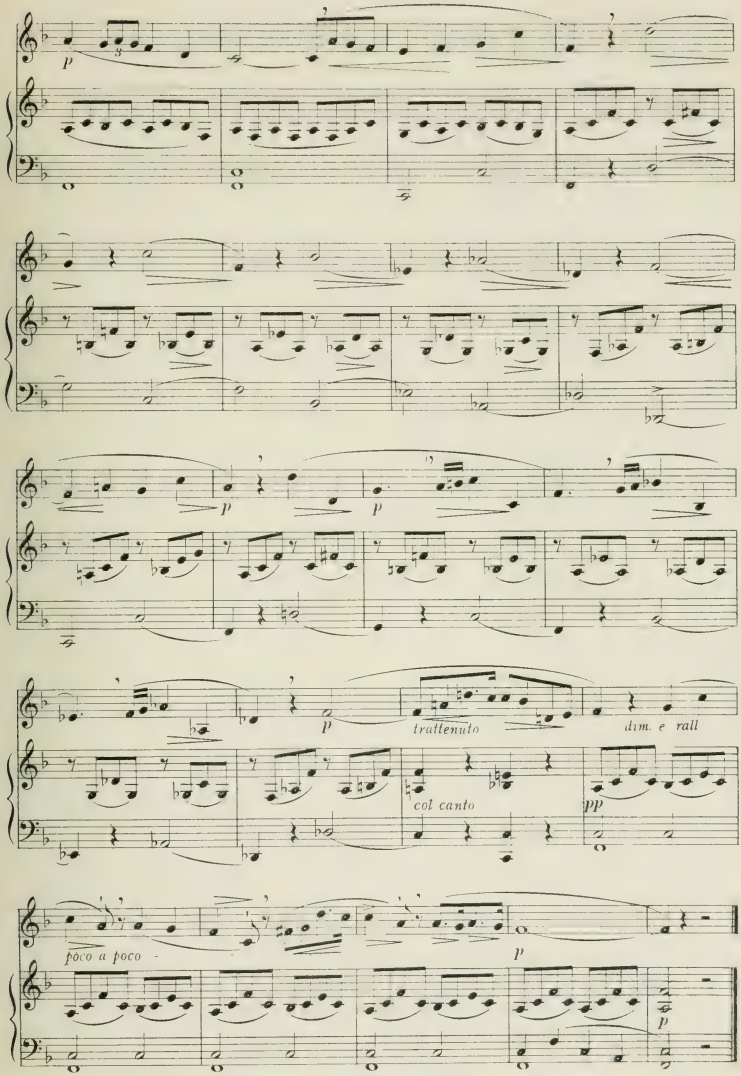

Andante cantabile. (♩=66.)
sempre legato assai
p dolce
25.
p
p
p
p
p

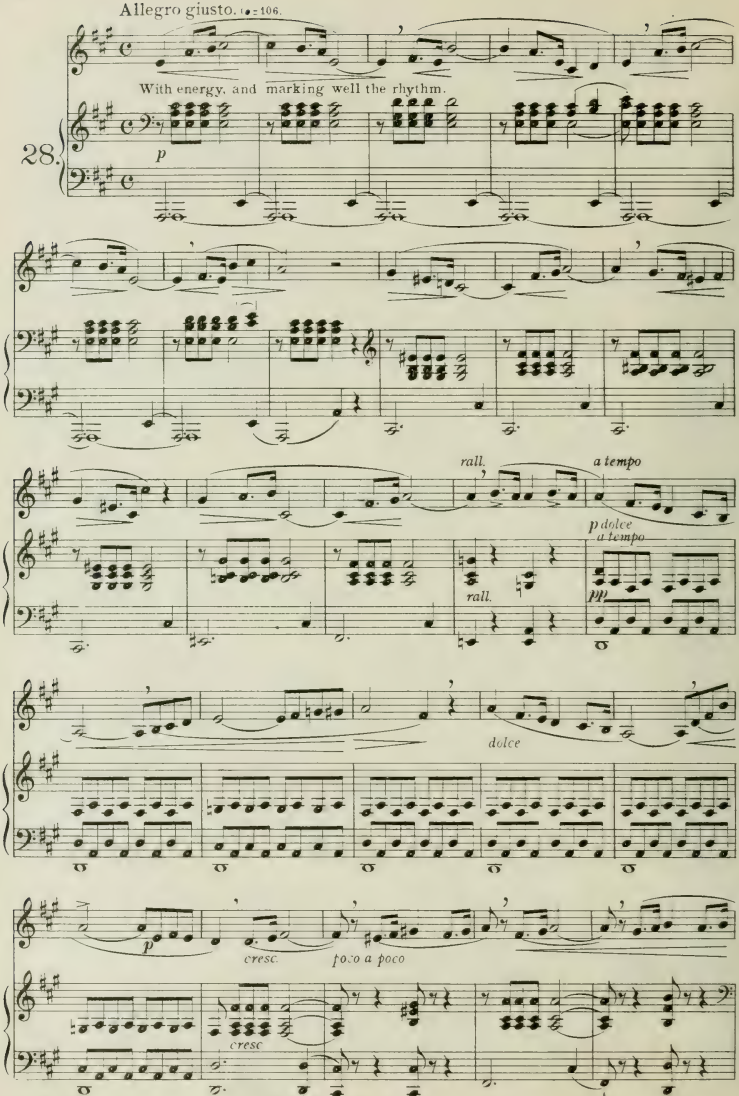

cresc.
p
rf
Lento a piacere.
a tempo
p
a tempo
p
p
p
p
rf
dim.
p
pp
p
pp

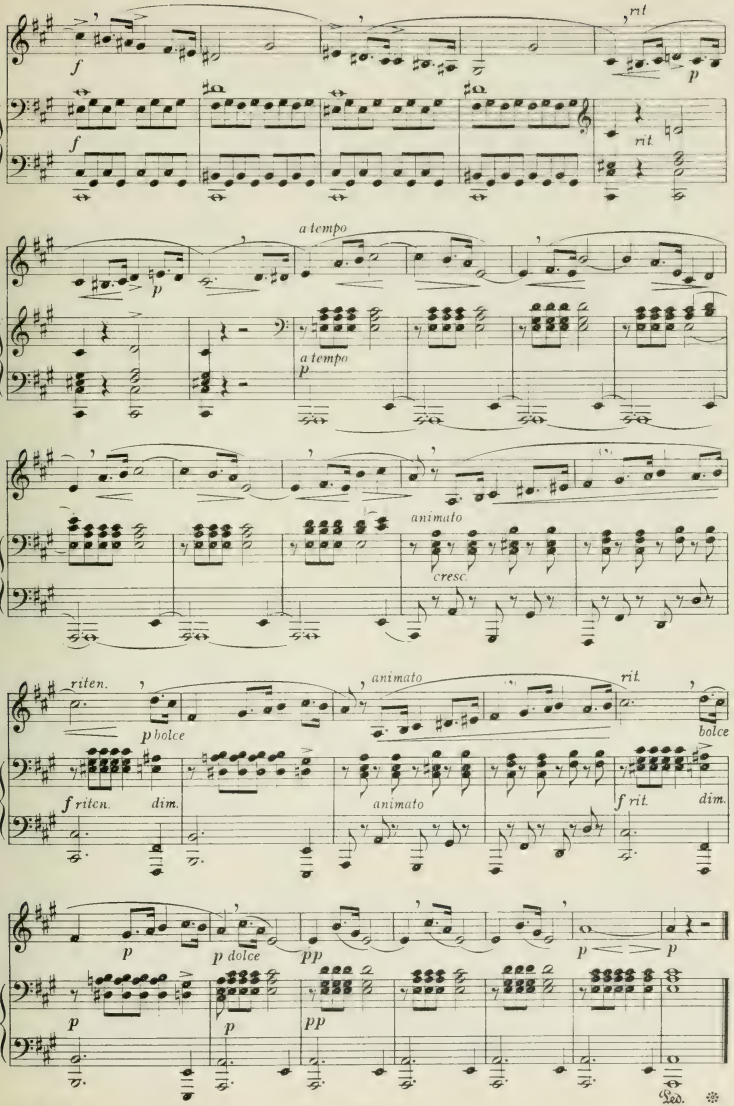

Allegretto amabile. (♩= 92.)
26.
dolce
p
p dolce legato
rf
dolce
rf

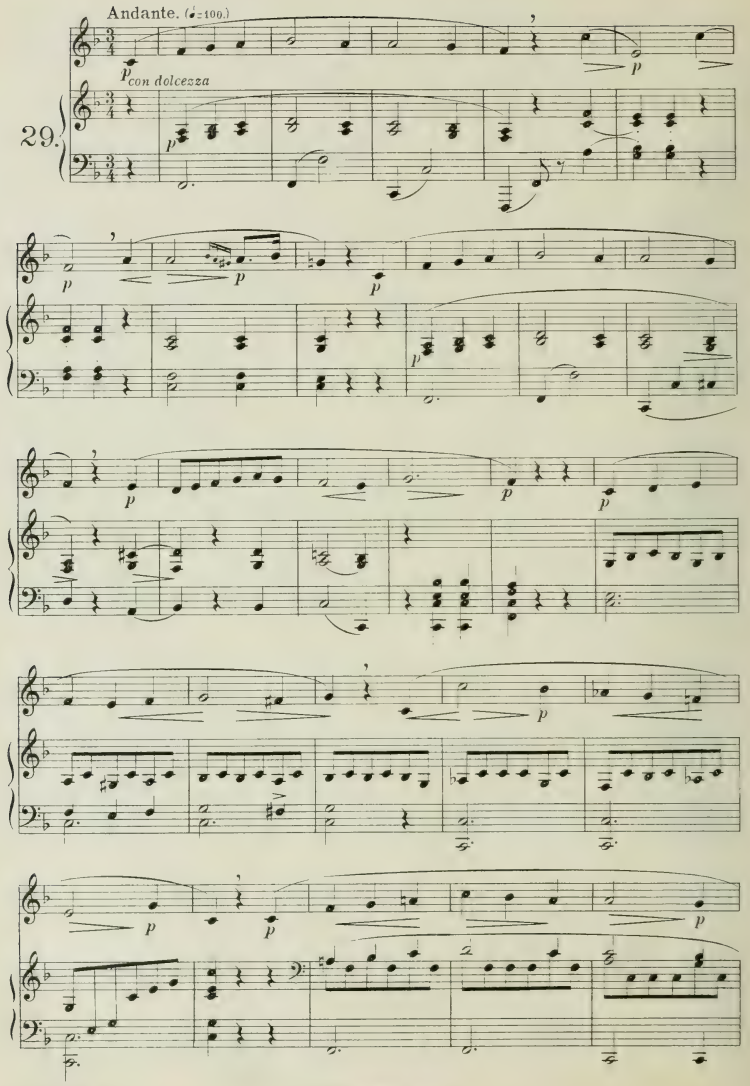

p
rall. e dim.
a tempo
p
a tempo
p
p
p
p
p
p
poco rall. - - - a tempo
p con grazia
p
p
p
p
pp

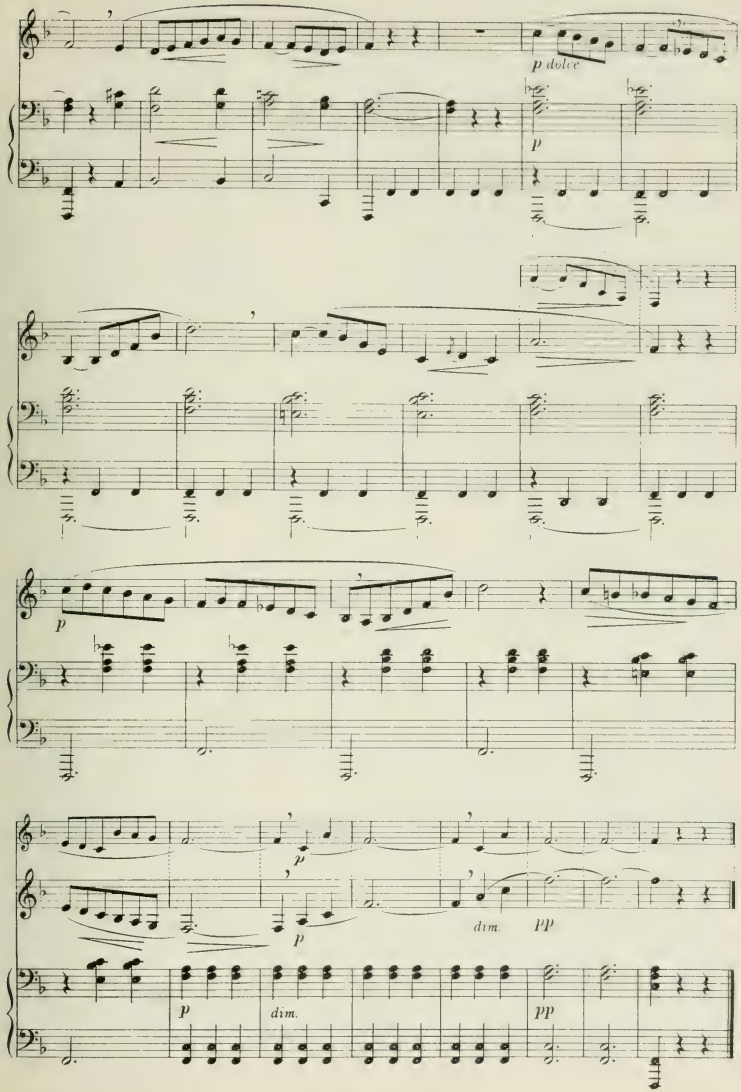

Moderato. (♩= 88.)
p legato
sempre legato e sotto voce
27.

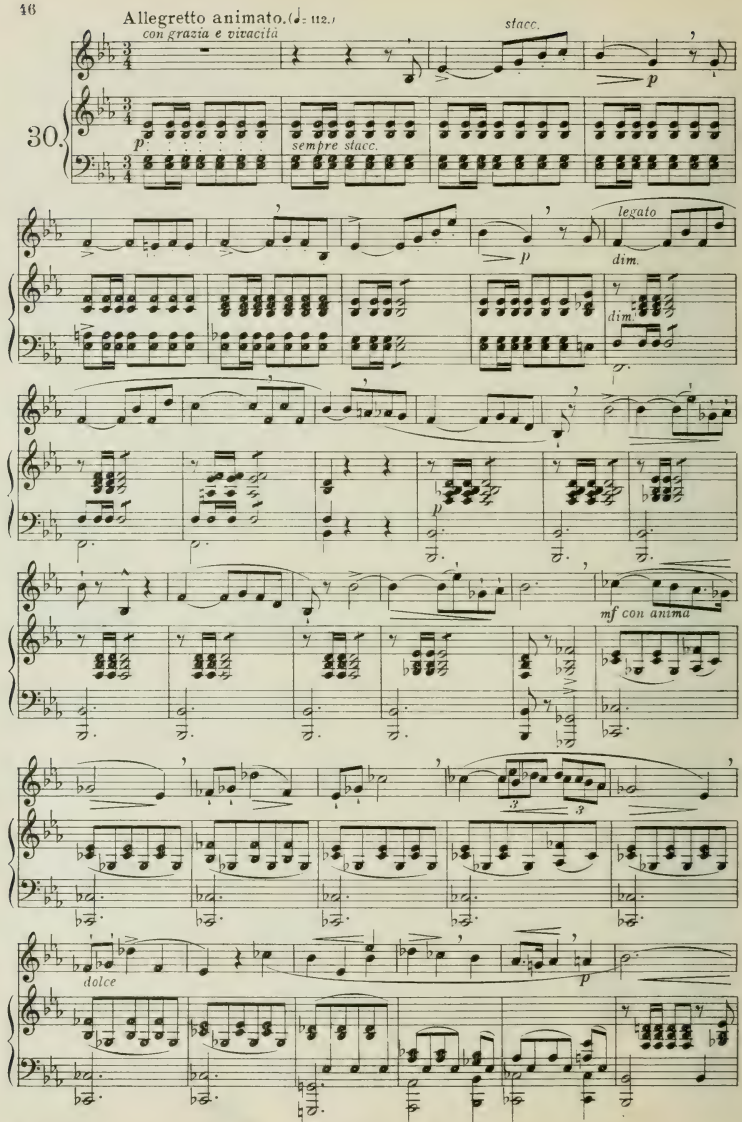

p
p
p
p
trattenuto
dim. e rall
col canto
pp
poco a poco -
p
p

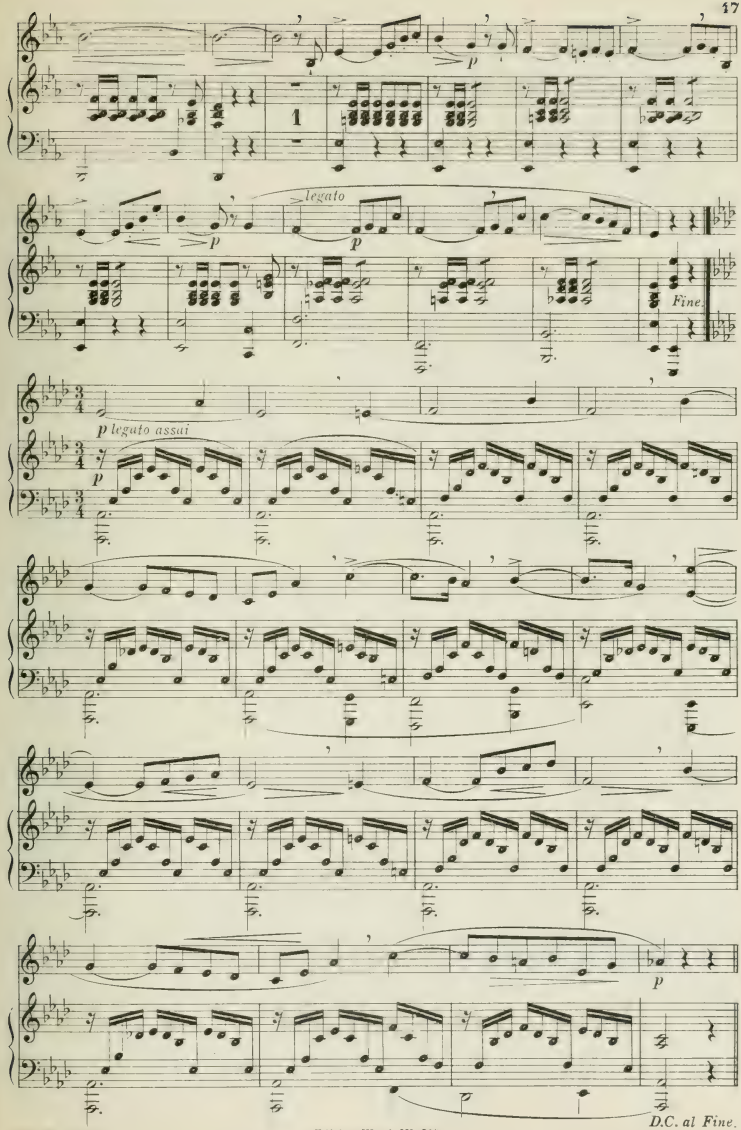

Allegro giusto. ♩.= 106.
With energy, and marking well the rhythm.
28.
p
rall.
a tempo
p dolce
a tempo
rall.
pp
dolce
p
cresc.
poco a poco
cresc.

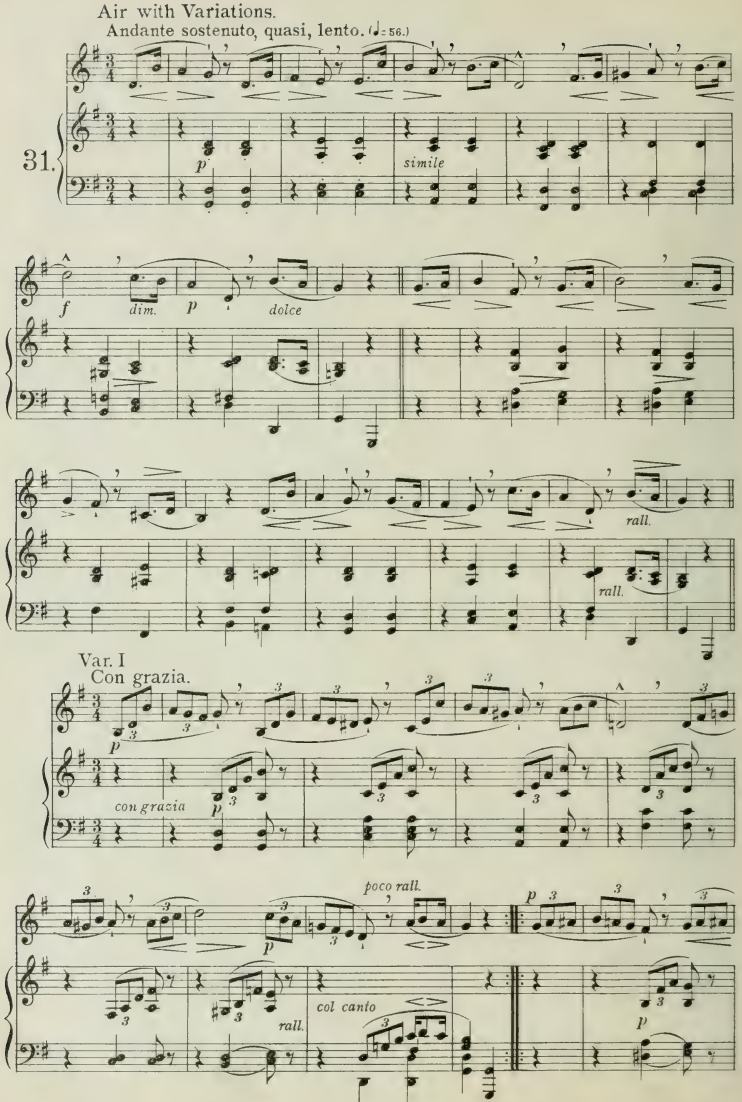

rit
f
p
rit.
a tempo
a tempo
p
animato
cresc.
riten.
animato
rit.
p bolce
bolce
f riten.
dim.
animato
f rit.
dim.
p
p dolce
pp
p
p
p
pp
Ped.

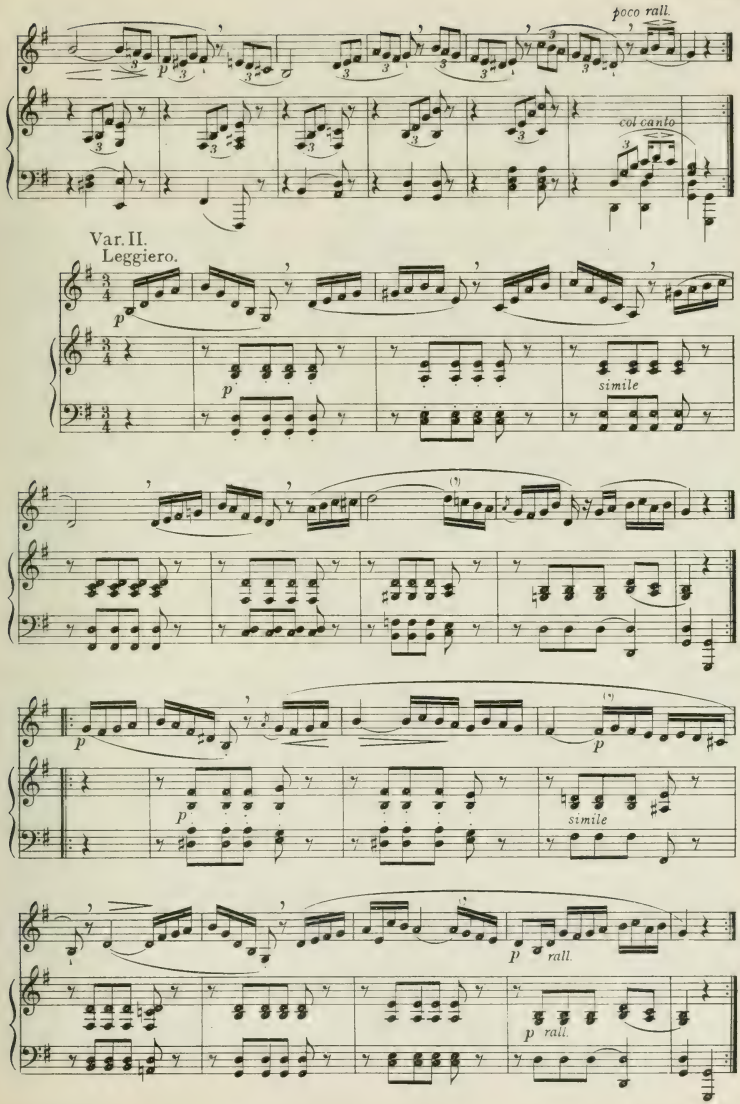

Andante. (♩=100.)
29.
p con dolcezza
p
p
p
p
p
p
p
p
p
p
p
p

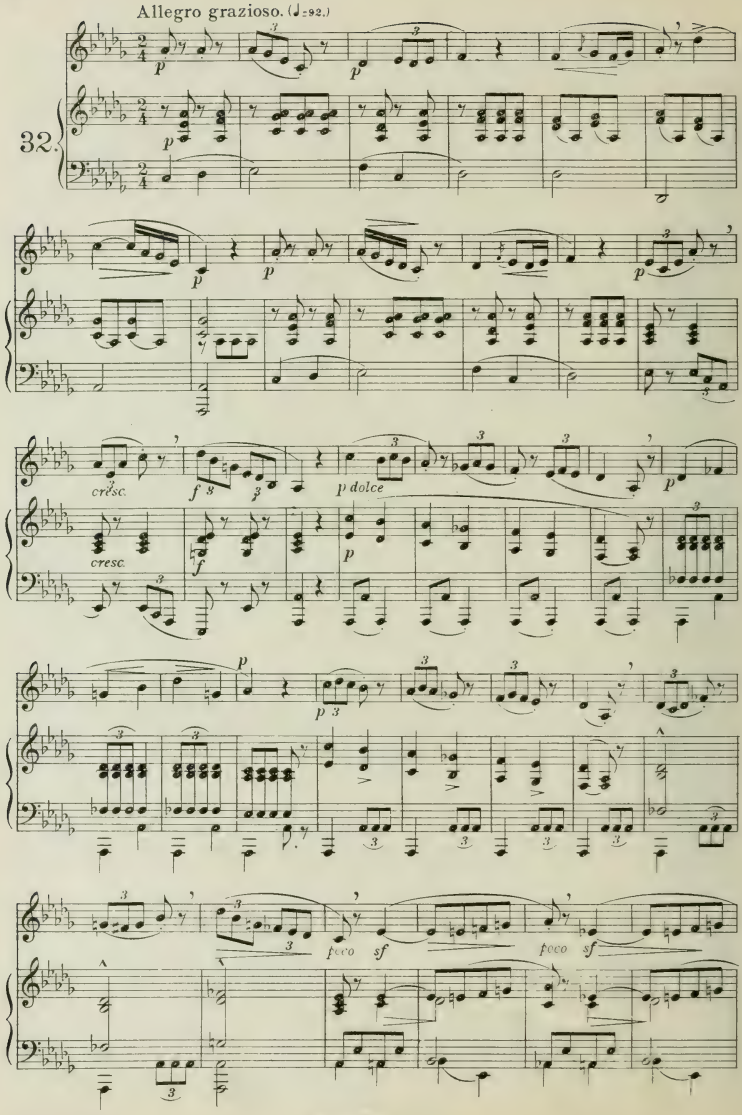

p dolce
p
p
p
p
dim.
pp
p
dim.
pp

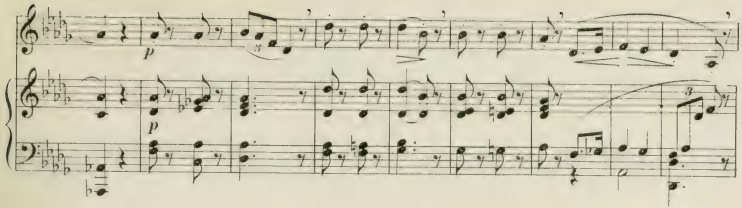

Allegretto animato. (♩= 112.)
con grazia e vivacità
stacc.
p
30.
p
sempre stacc.
p
legato
dim.
dim.
p
mf con anima
3
3
dolce
p

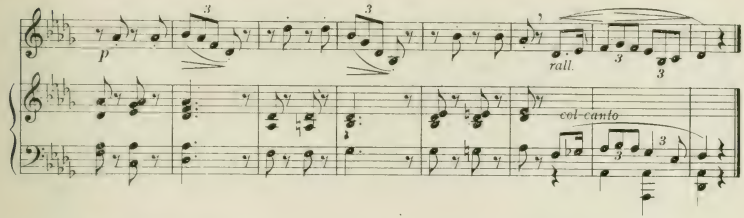

1
p
legato
p
p
Fine.
p legato assai
p
p
D.C. al Fine.

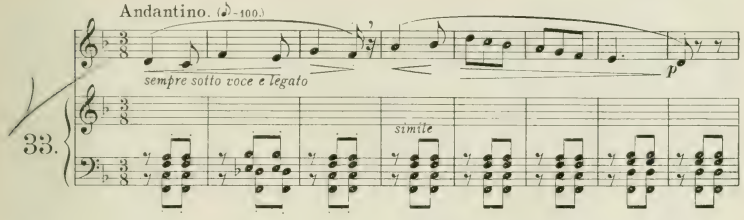

Air with Variations.
Andante sostenuto, quasi, lento. (♩= 56.)
31.
p
simile
f
dim.
p
dolce
rall.
rall.
Var. I
Con grazia.
p
con grazia
p
poco rall.
p
p
rall.
col canto
p

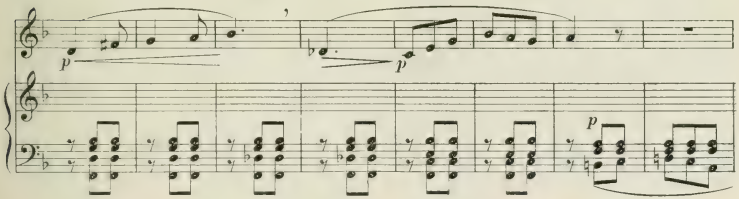

poco rall.
col canto
Var. II.
Leggiero.
simile
simile
rall.
rall.

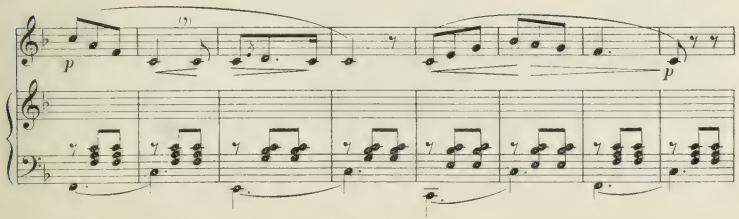

Allegro grazioso. (♩=92.)
32.
p
cresc.
f
p dolce
poco sf

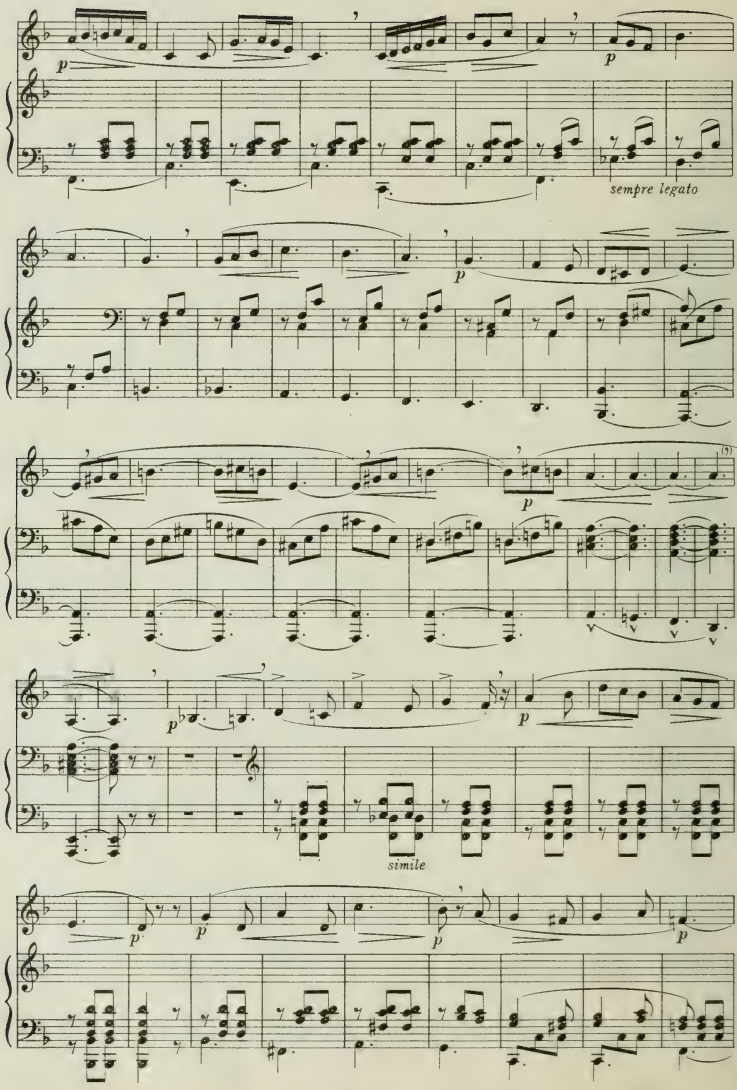

p
p

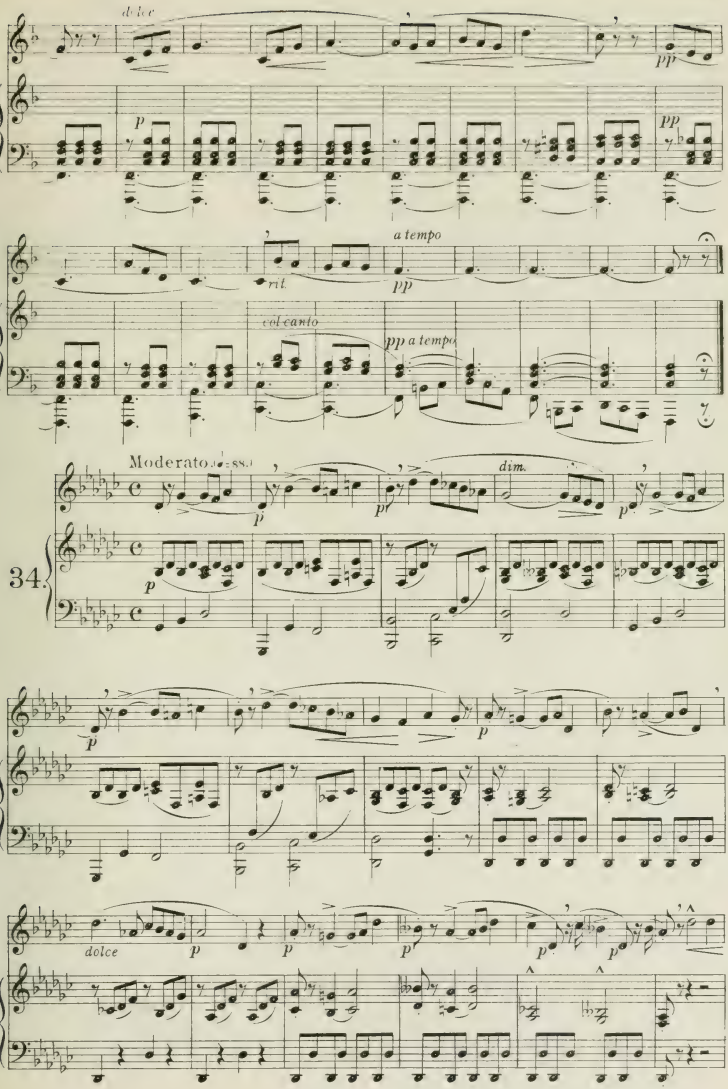

p
rall.
col canto

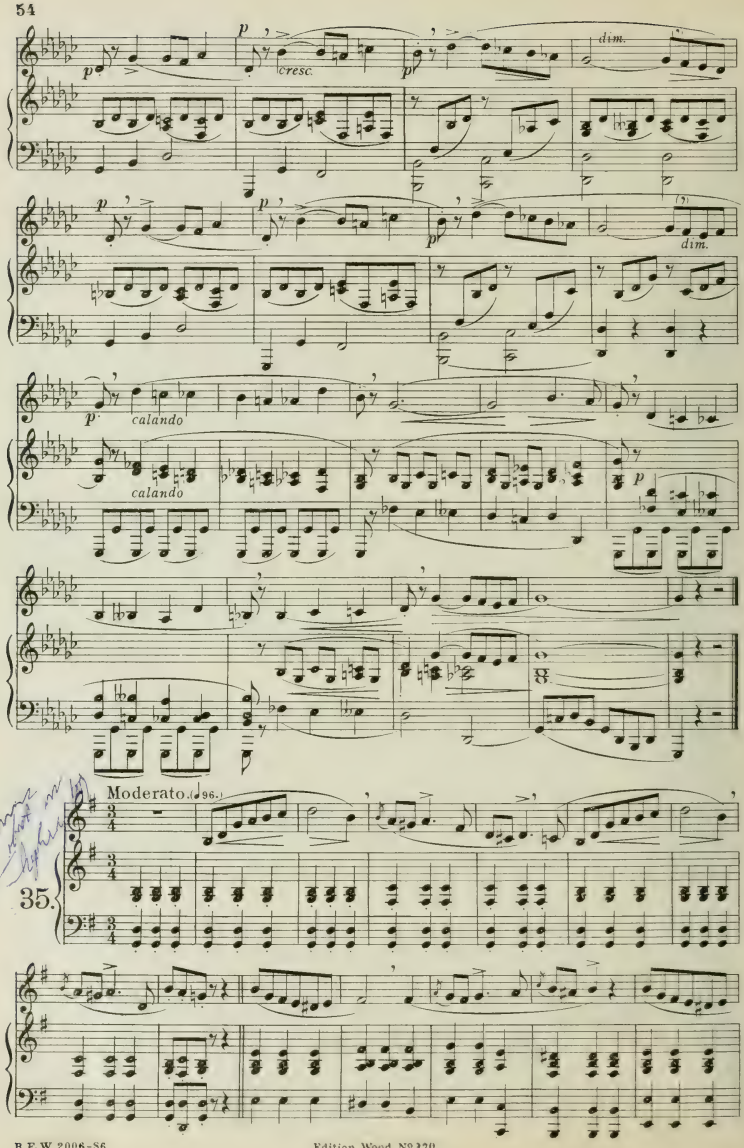

Andantino. (♩=100.)
sempre sotto voce e legato
p
33.
simile

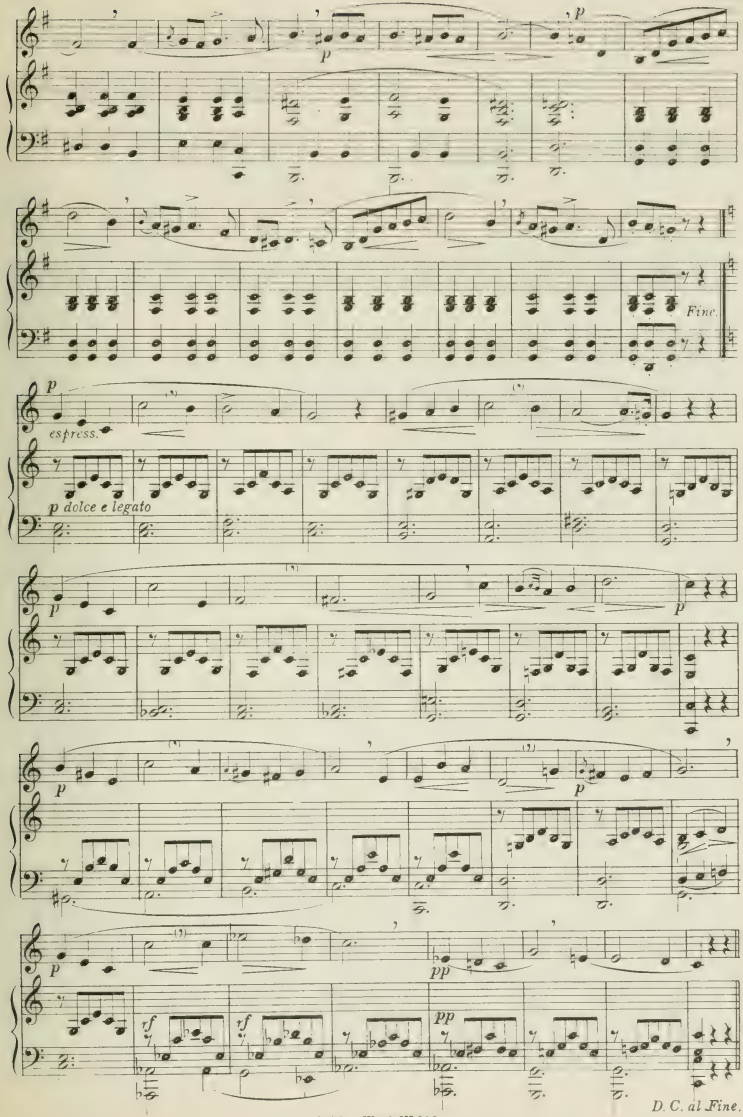

p
p
p

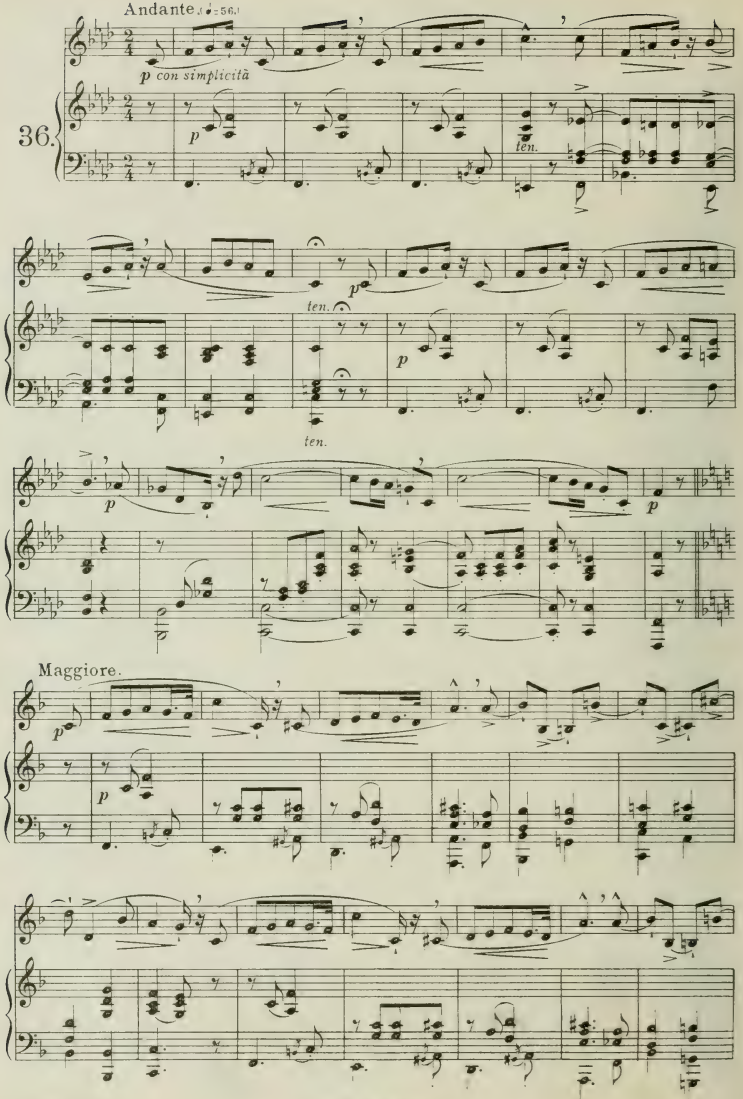

p
p

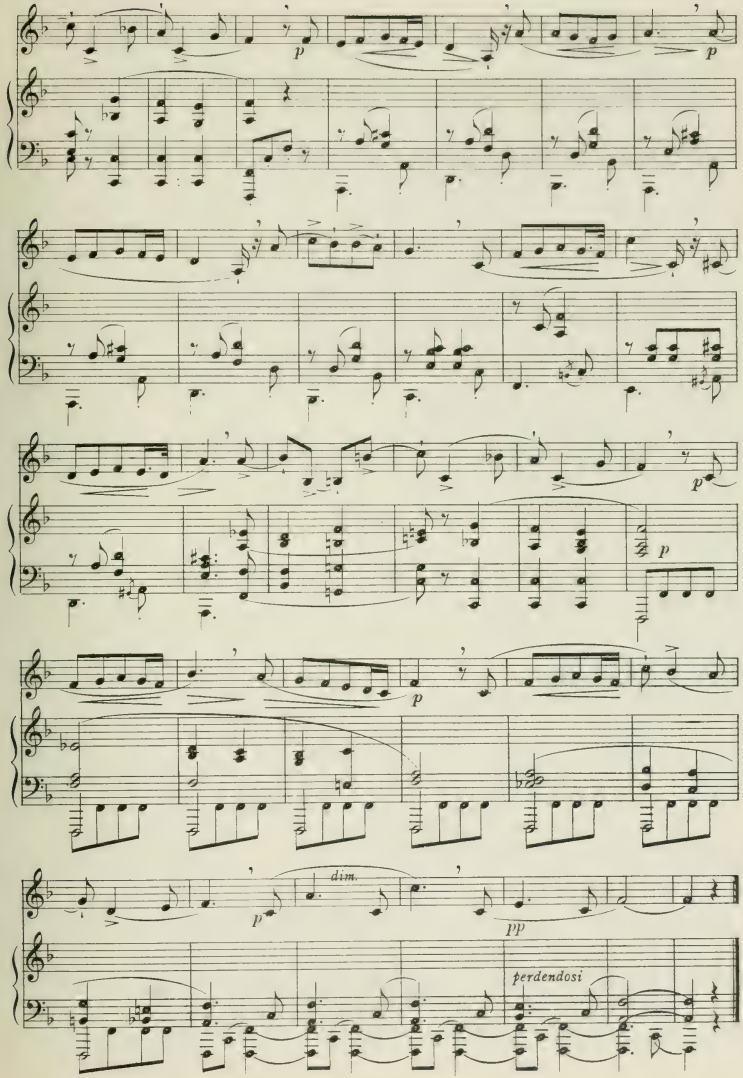

p
sempre legato
p
p
p
simile
p
p
p
p

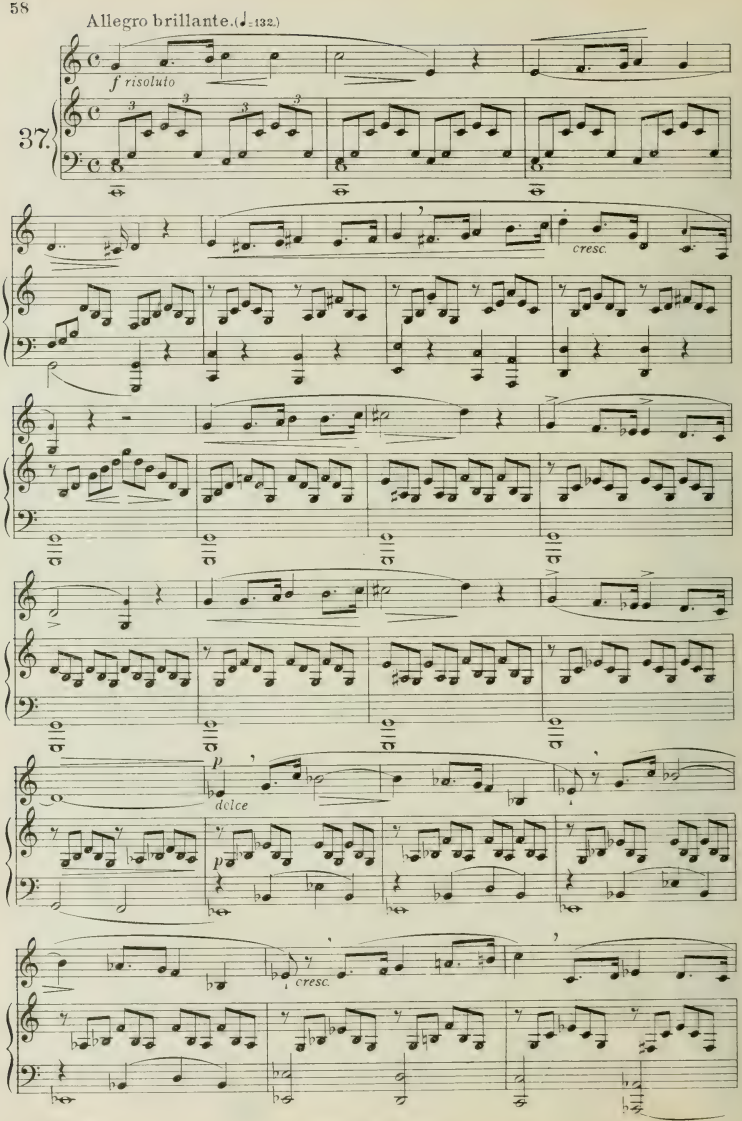

dolce
p
pp
a tempo
rit.
pp
col canto
pp a tempo
Moderato
dim.
34.
p
dolce

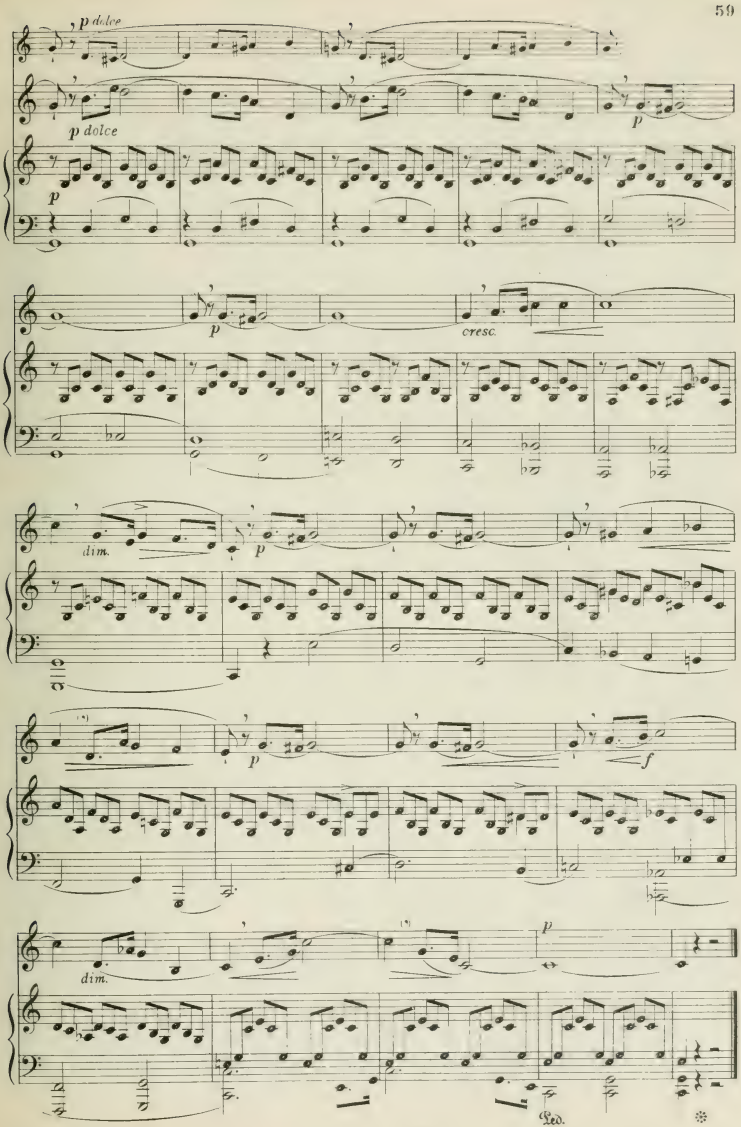

p
cresc.
dim.
calando
Moderato.
35.

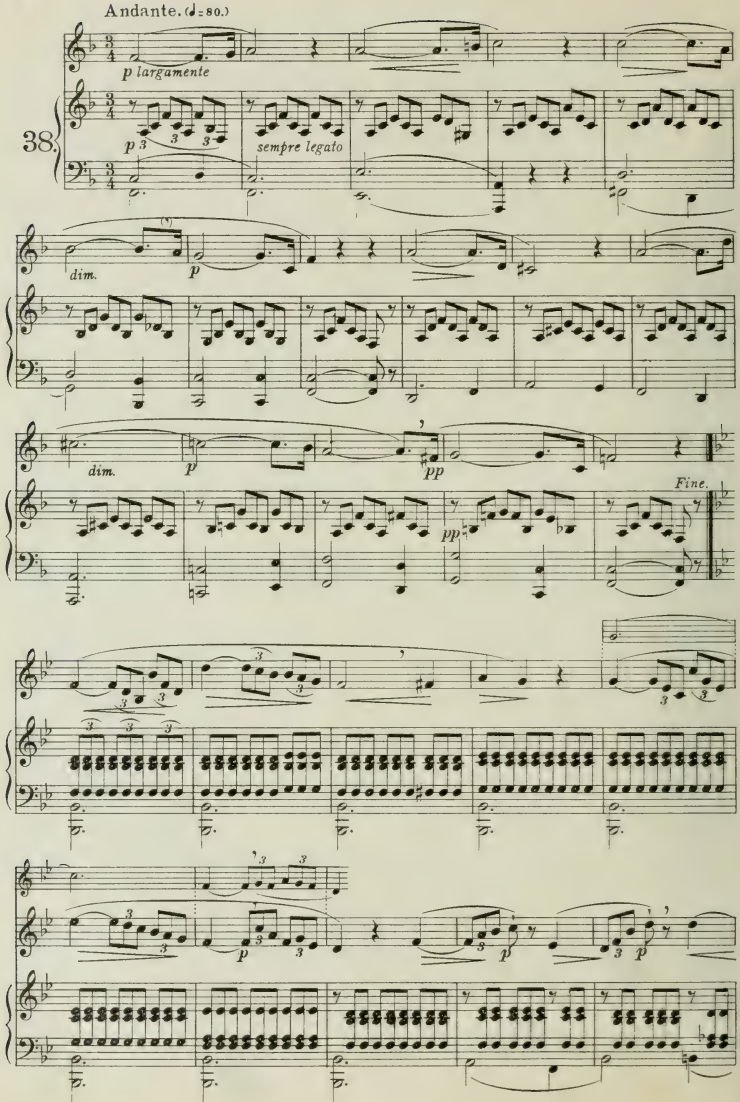

p
Fine.
espress.
p dolce e legato
rf
rf
pp
D. C. al Fine.

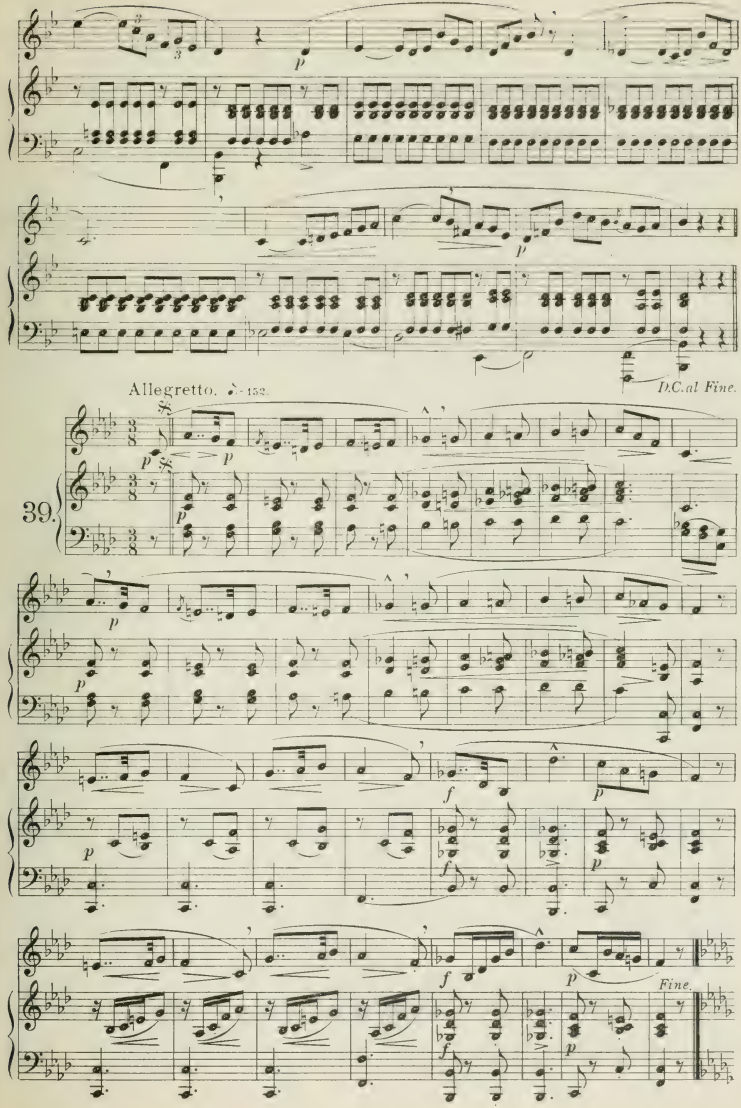

Andante
p con simplicità
36.
p
ten.
p
ten.
ten.
p
p
Maggiore.
p
p

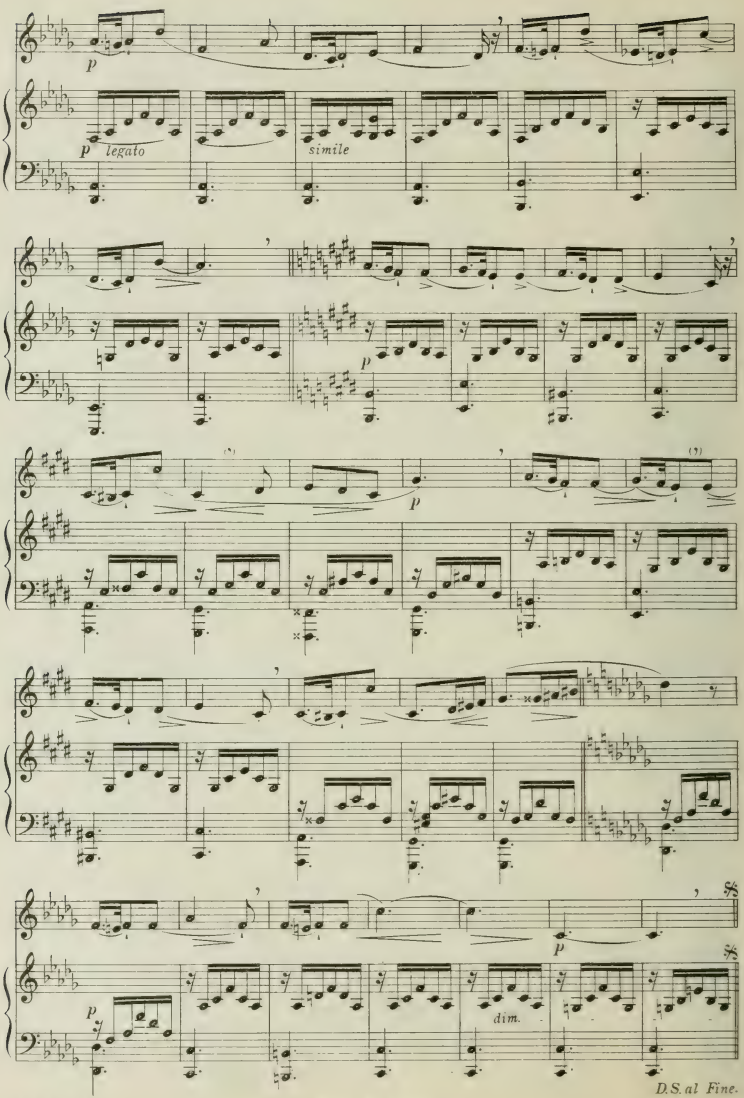

p
p
p
p
p
dim.
pp
perdendosi

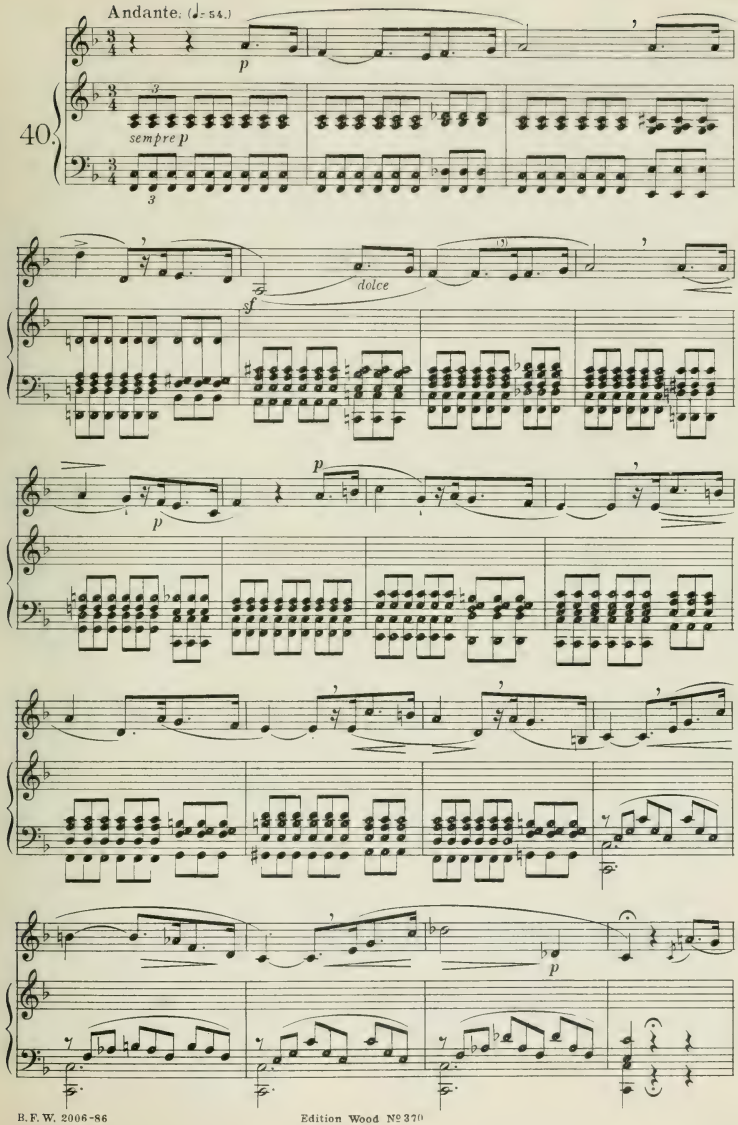

Allegro brillante. (♩=132.)
f risoluto
37.
cresc.
dolce
p
cresc.

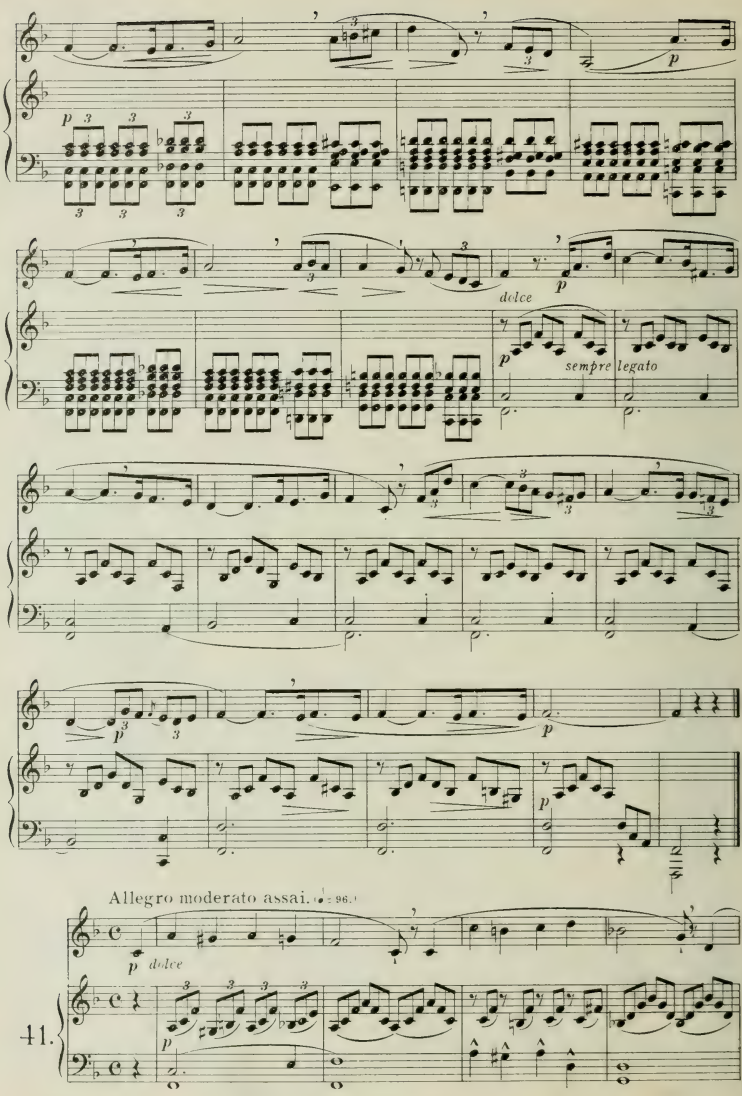

p dolce
p dolce
p
p
cresc.
dim.
p
p
f
dim.
p
Ped.

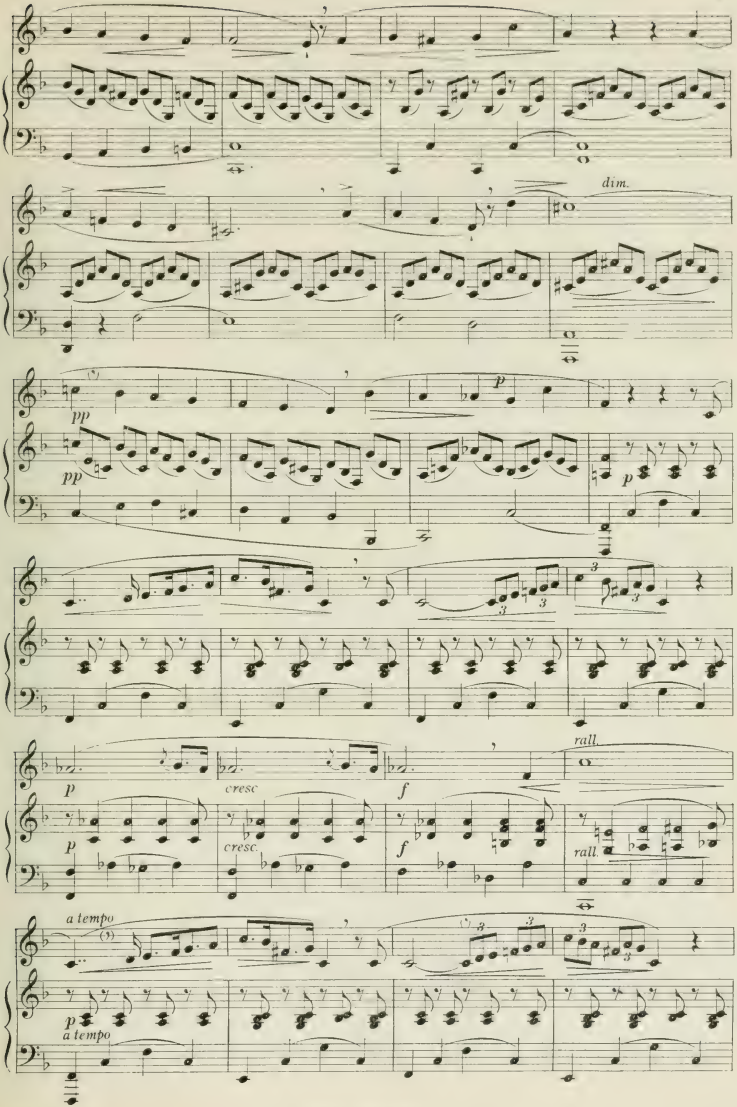

Andante. (♩= 80.)
p largamente
38.
p
sempre legato
dim.
p
dim.
p
pp
Fine.
pp
p
p
p

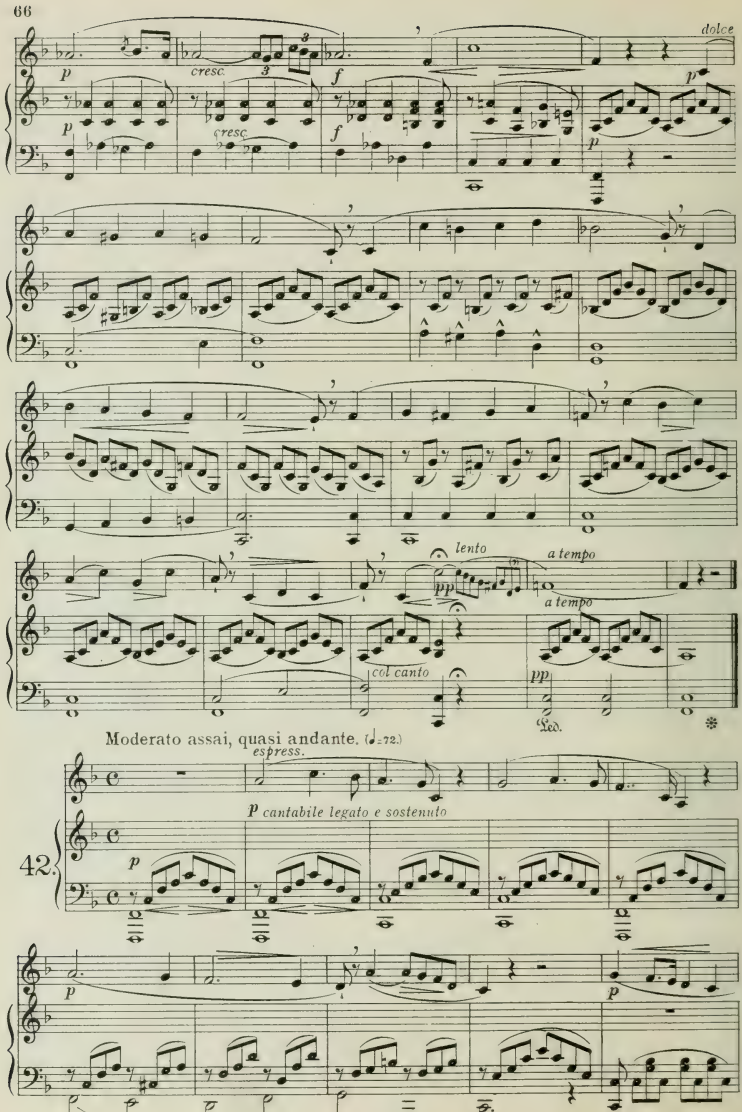

Allegretto. ♪=132.
D.C.al Fine.
39.
Fine.

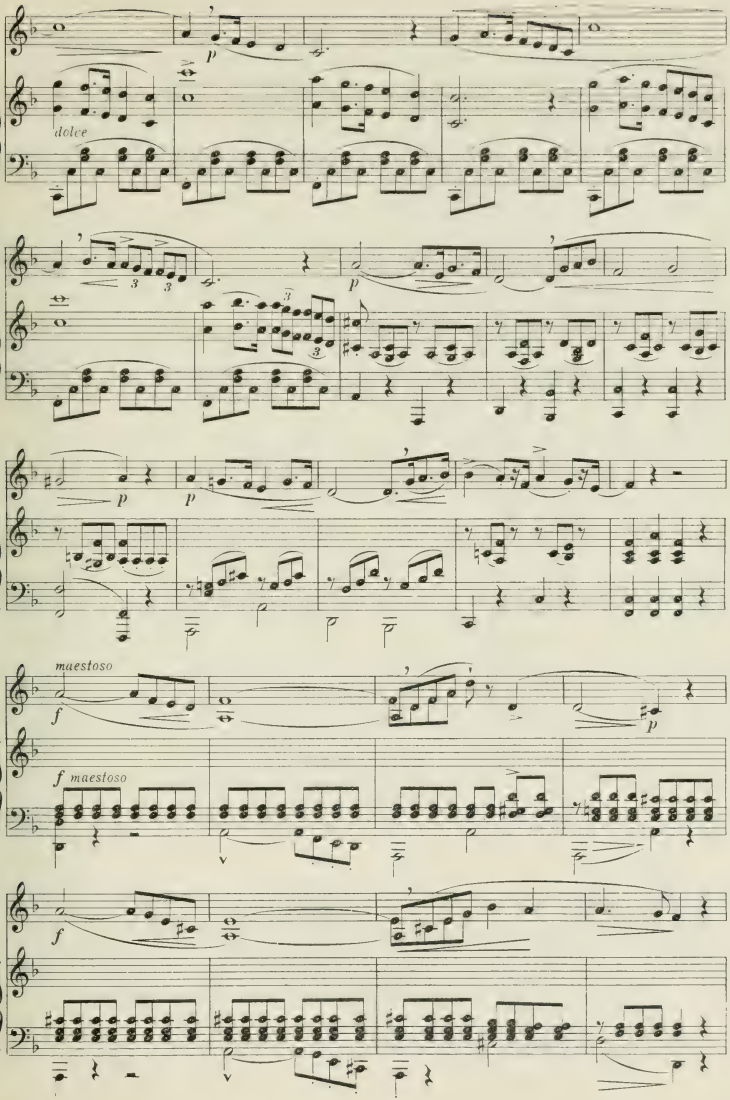

p
p legato
simile
p
p
dim.
D.S. al Fine.

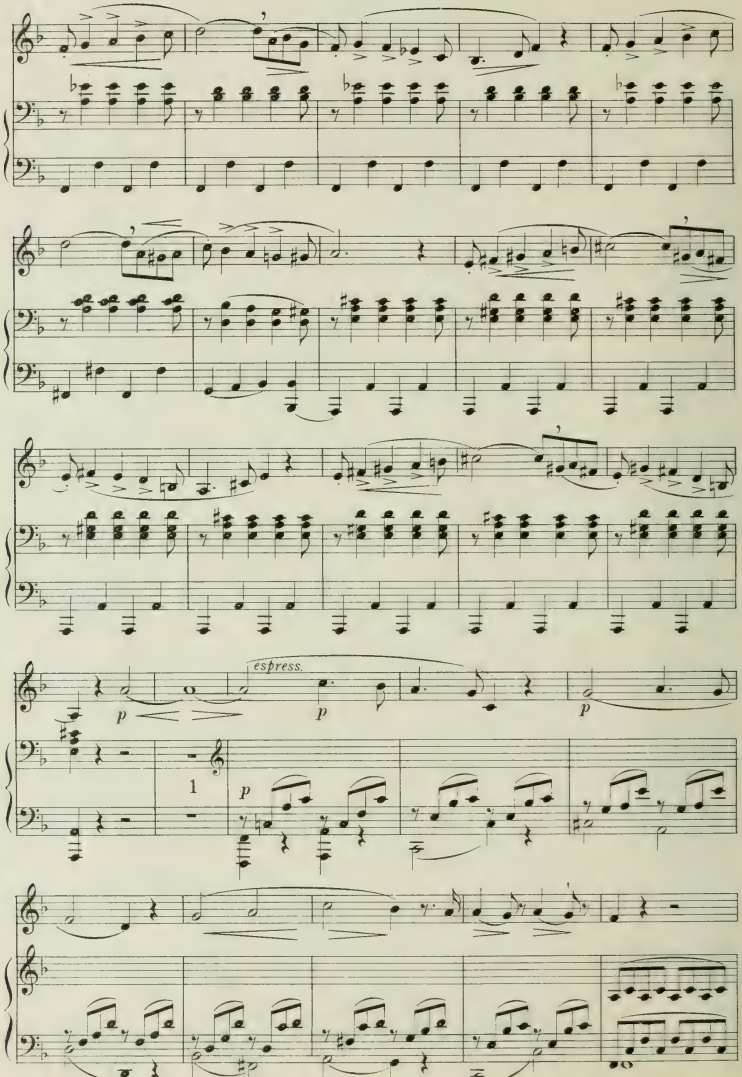

Andante. (♩= 54.)
p
40.
sempre p
3
3
sf
dolce
p
p
p

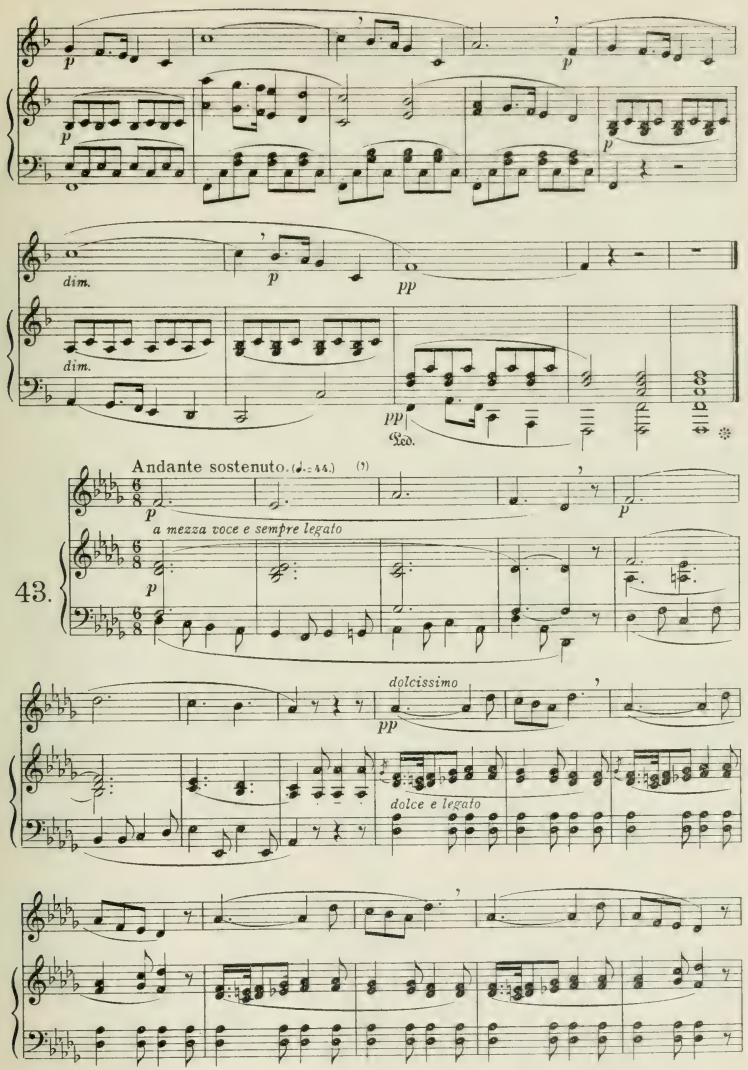

dolce
sempre legato
Allegro moderato assai.
dolce
41.

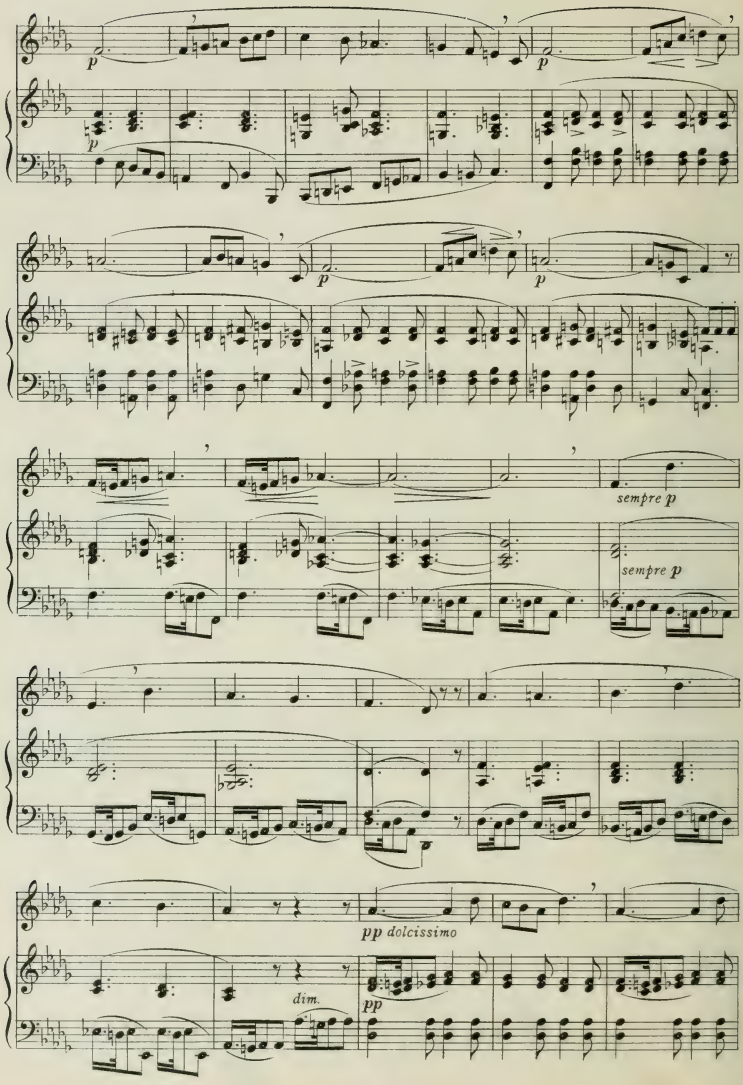

dim.
pp
pp
p
p
cresc
f
rall.
p
cresc
f
rall.
a tempo
p
a tempo

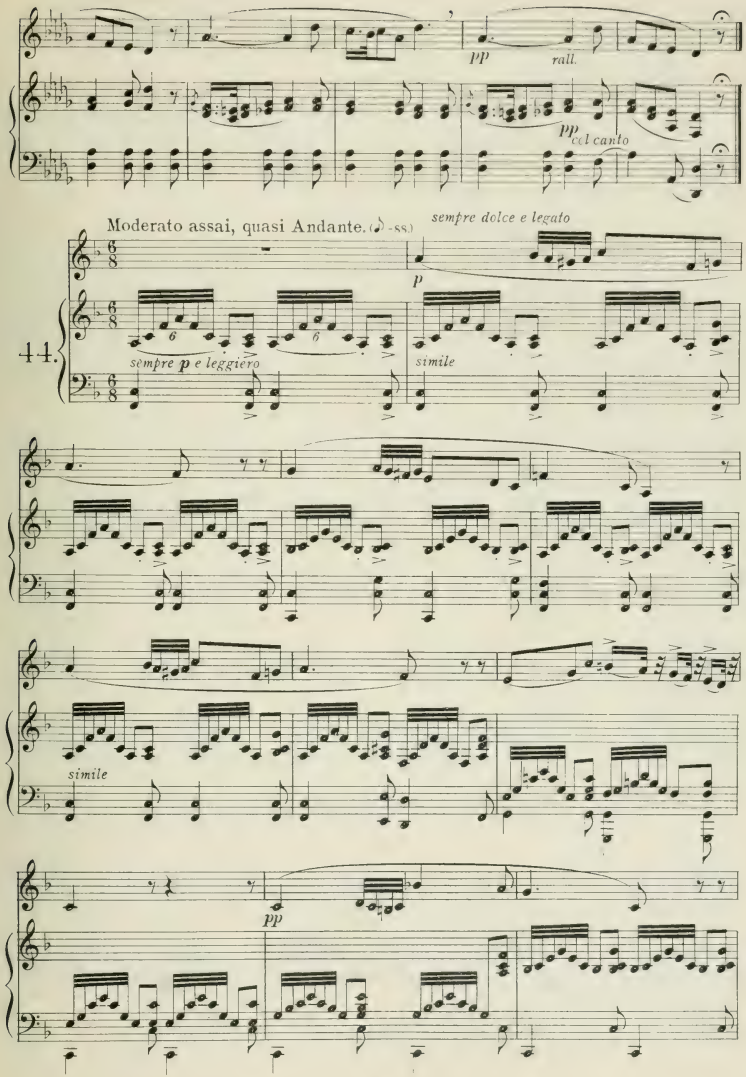

dolce
p
cresc
f
lento
a tempo
pp
col canto
Moderato assai, quasi andante. (♩=72)
espress.
p cantabile legato e sostenuto
42.

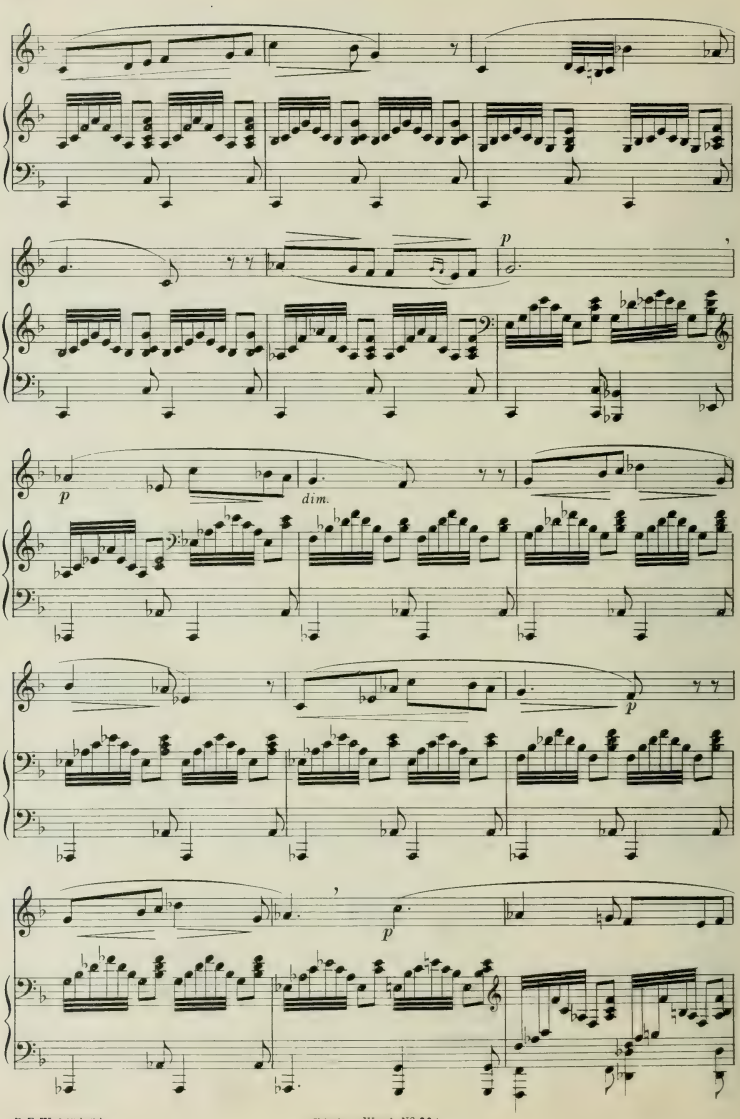

dolce
maestoso
f maestoso

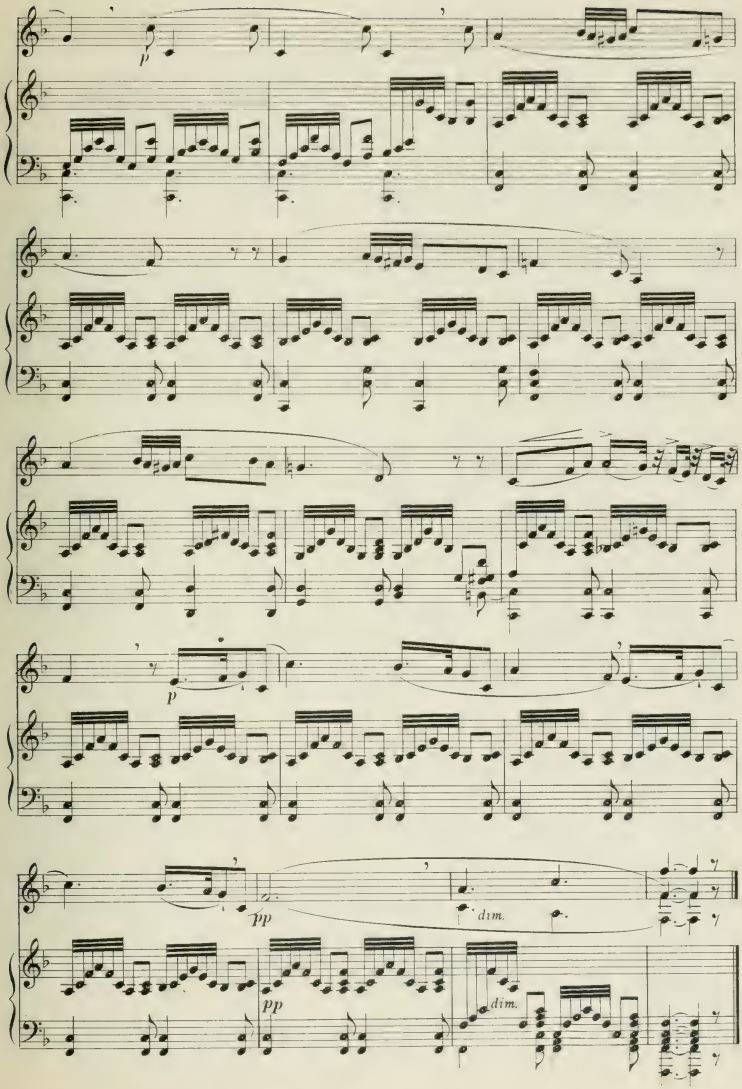

espress.
p
p
p
1
p

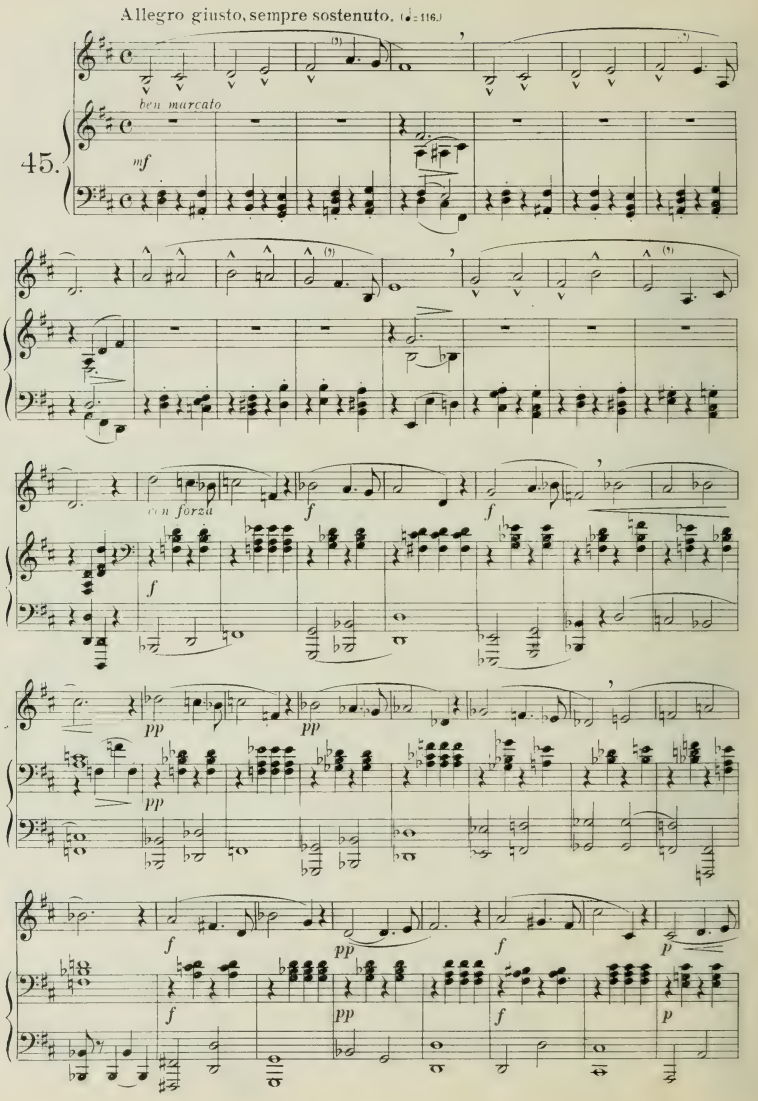

p
p
p
dim.
p
pp
dim.
pp
Ped.
Andante sostenuto. (♩= 44.) (*)
p
a mezza voce e sempre legato
43.
p
dolcissimo
pp
dolce e legato

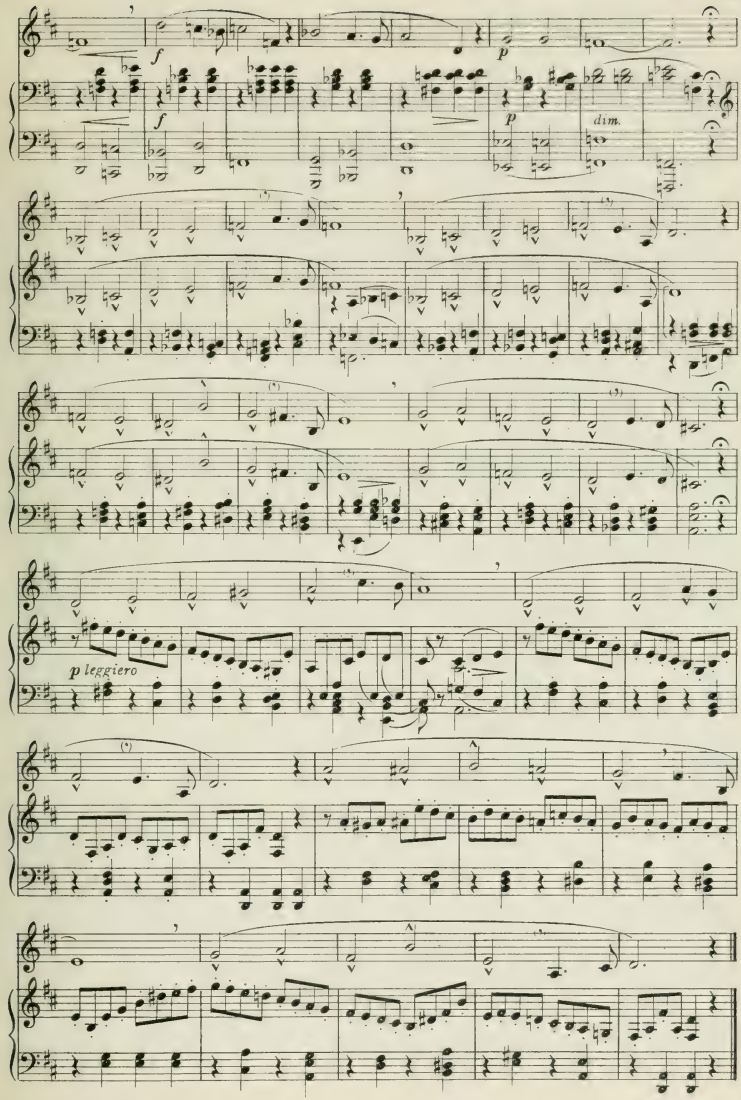

p
p
p
p
sempre p
sempre p
pp dolcissimo
dim.
pp

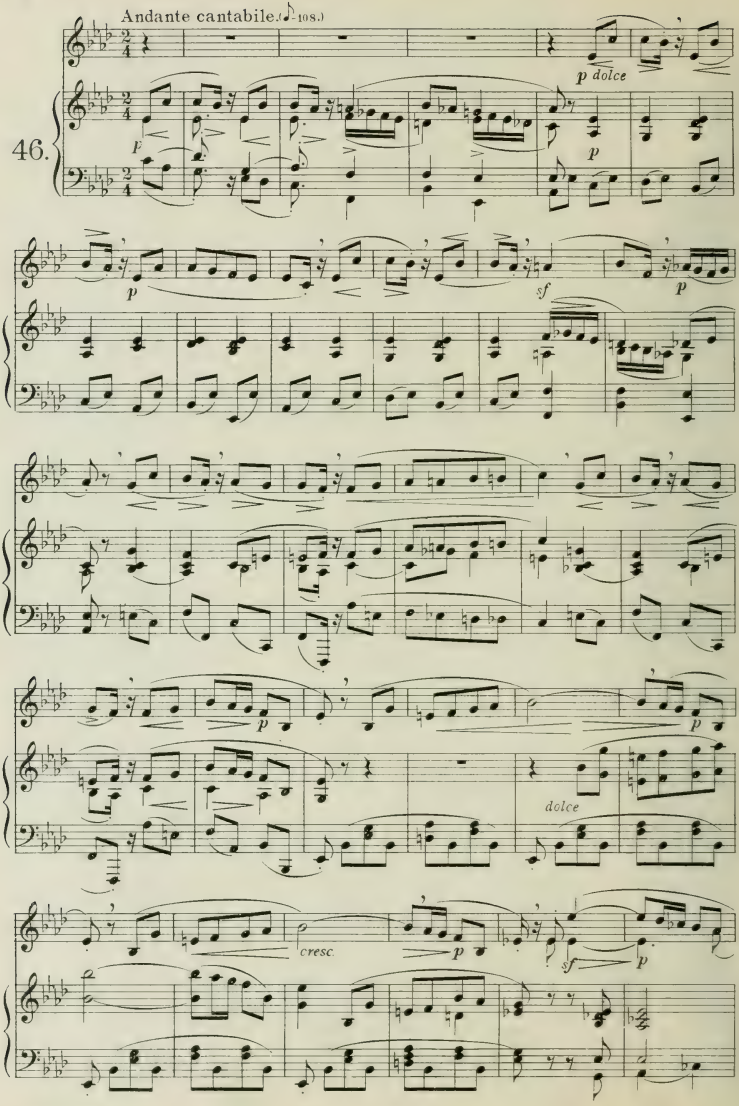

pp
rall.
pp
col canto
Moderato assai, quasi Andante. (♪=88)
sempre dolce e legato
p
44.
sempre p e leggiero
simile
simile
pp

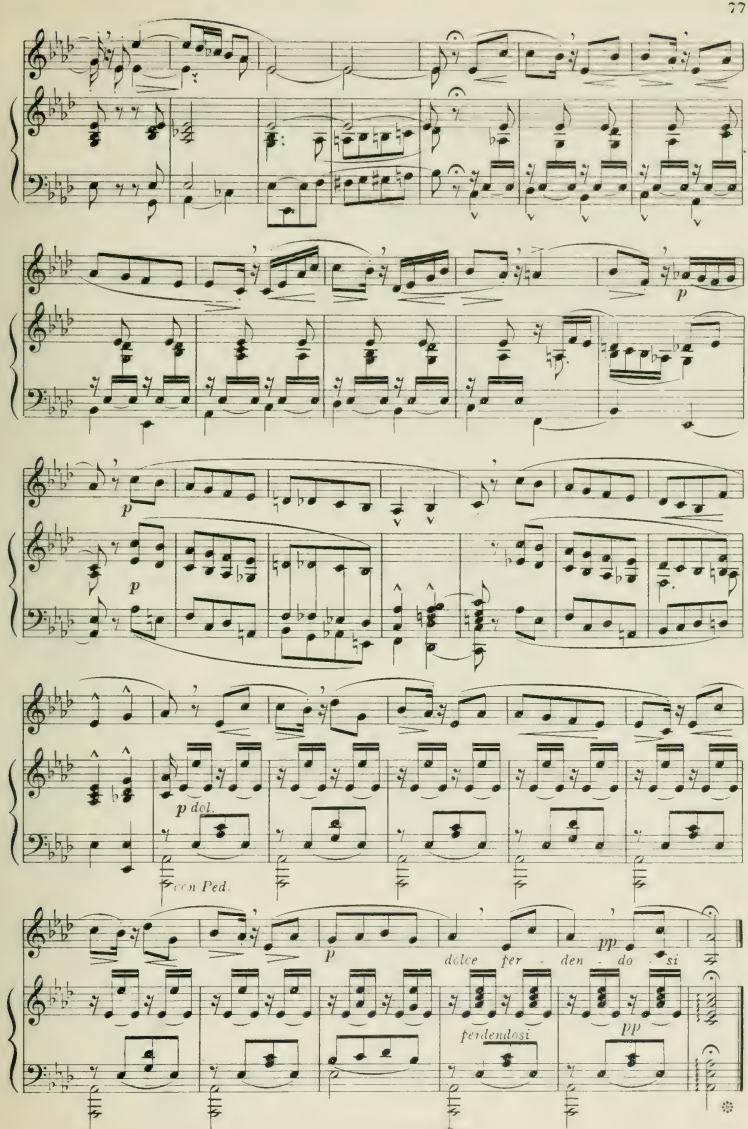

p
dim.
p
p

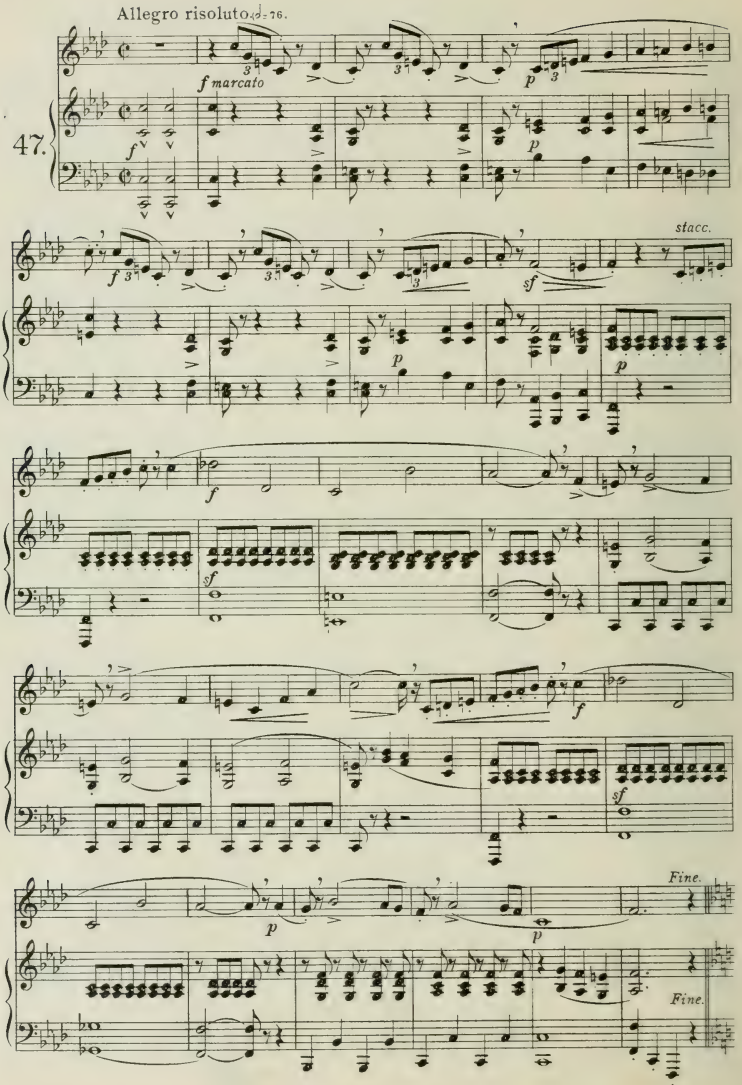

p
p
pp
dim.
pp
dim.

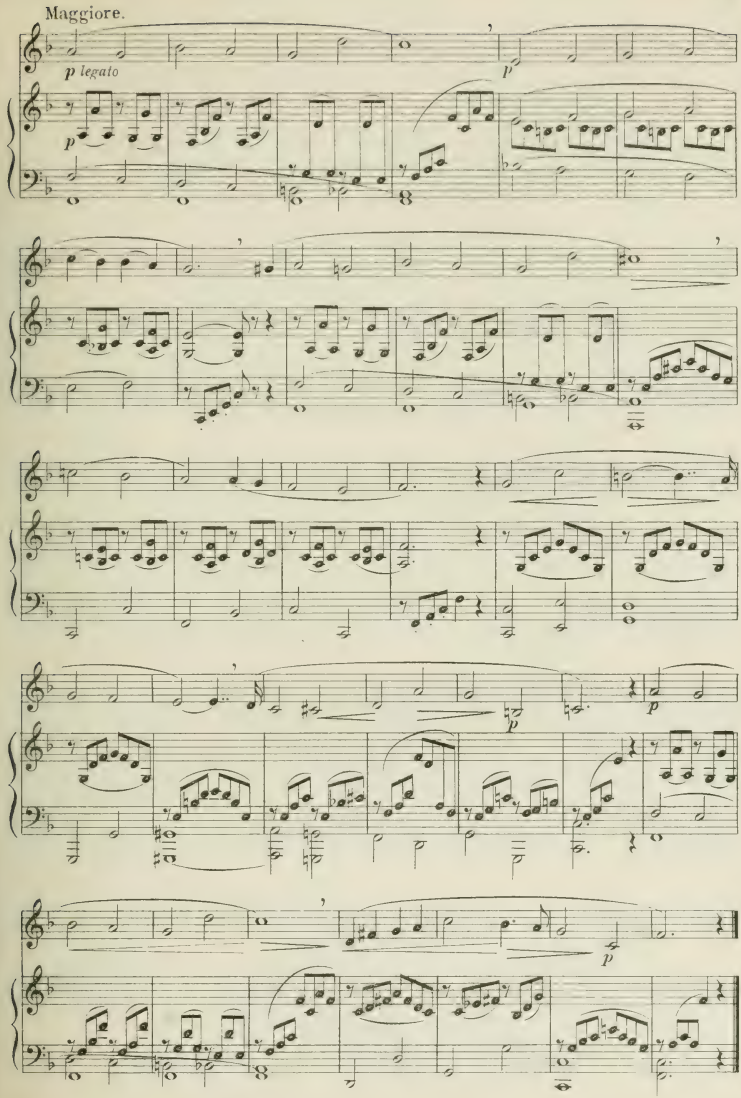

Allegro giusto, sempre sostenuto. (♩= 116.)
ben marcato
45.
mf
con forza
f
pp
p

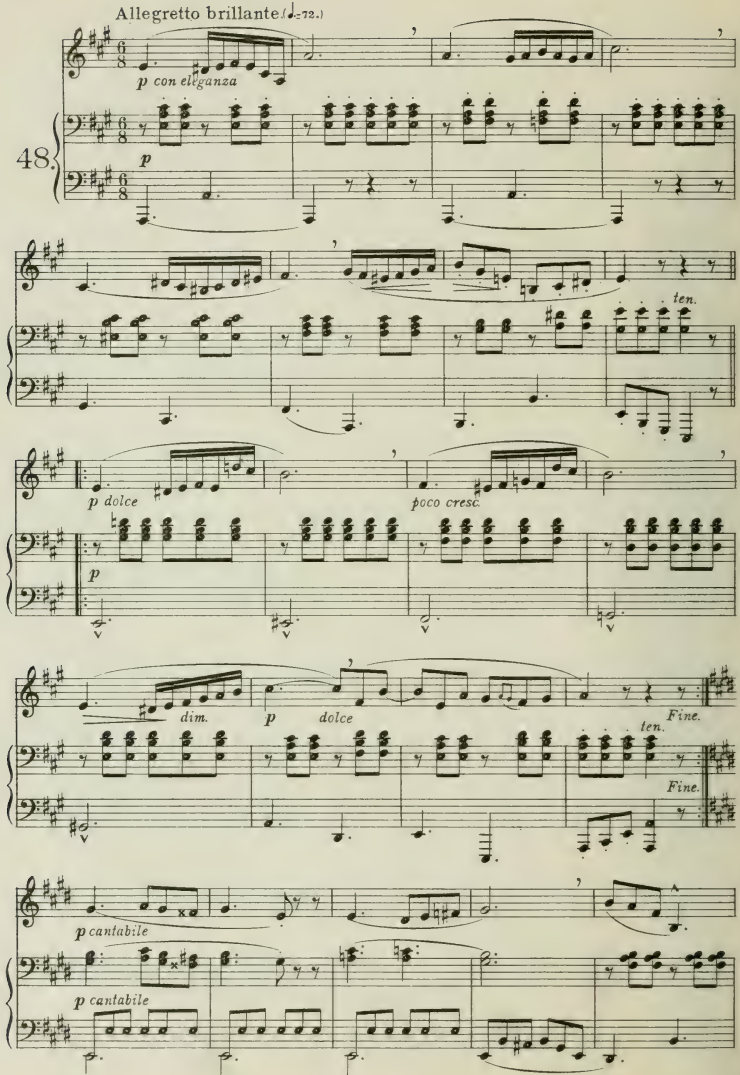

f
p
dim.
f
p
p leggiero

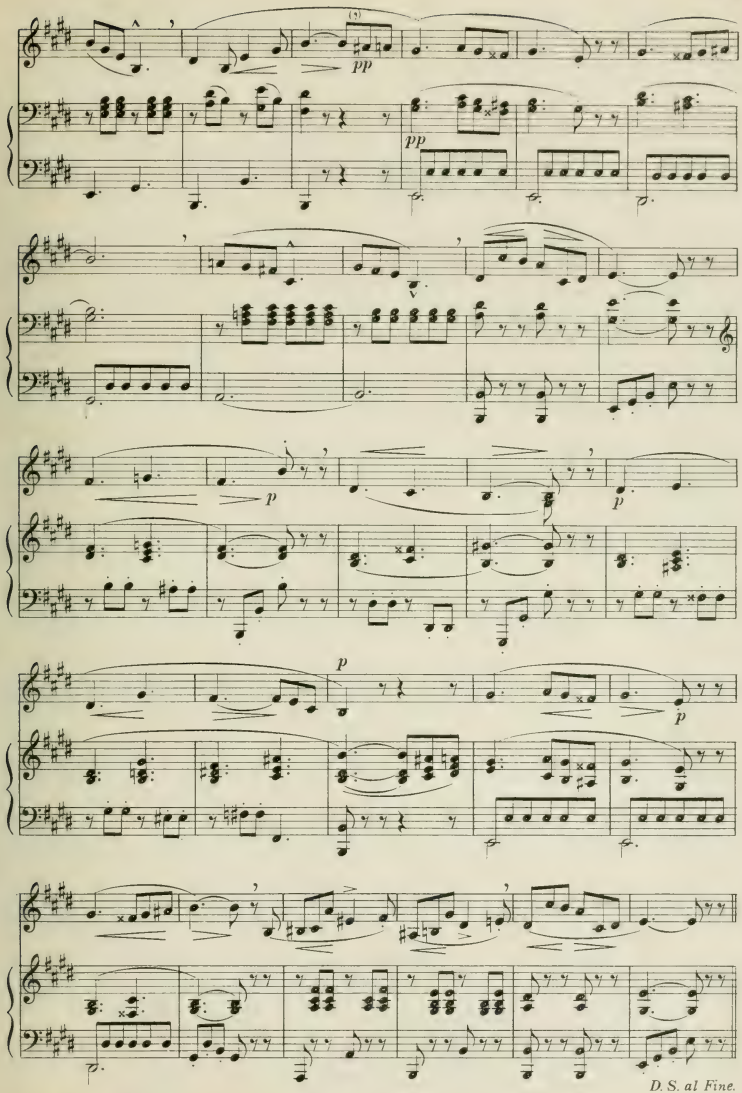

Andante cantabile. (♩=108.)
p dolce
46.
F
p
p
sf
p
p
p
dolce
cresc.
p
sf
p

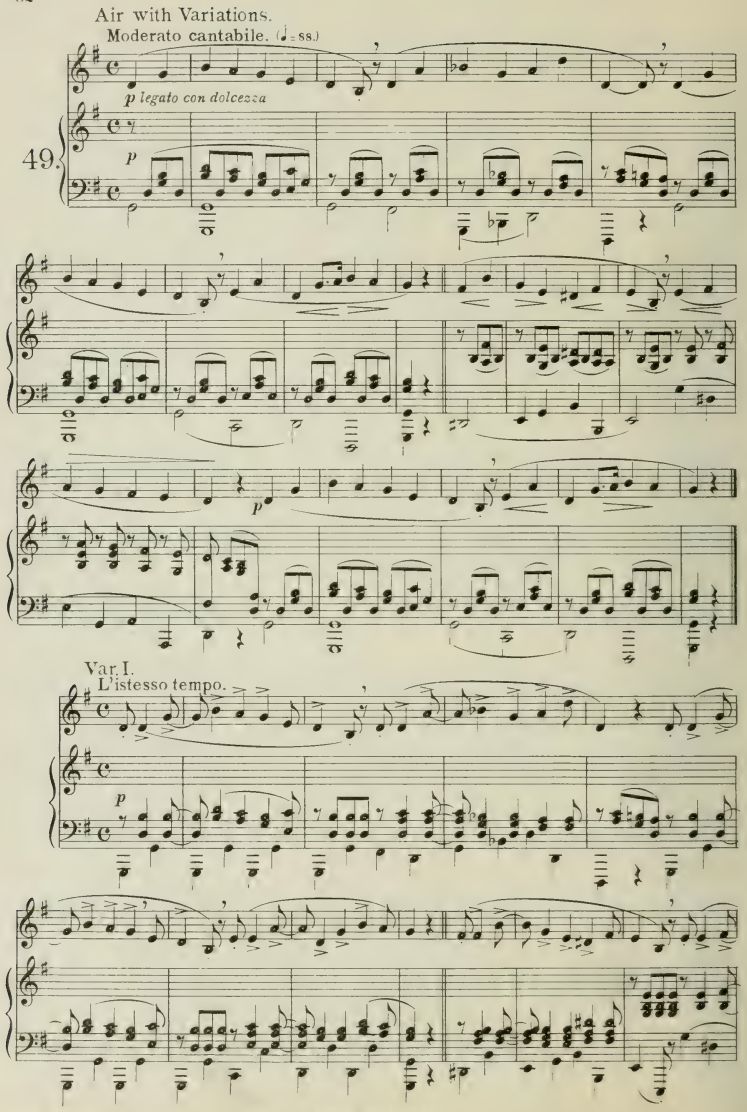

p
p
p
p del.
con Ped.
p
dolce fer - den - do si
pp
ferdendosi
pp

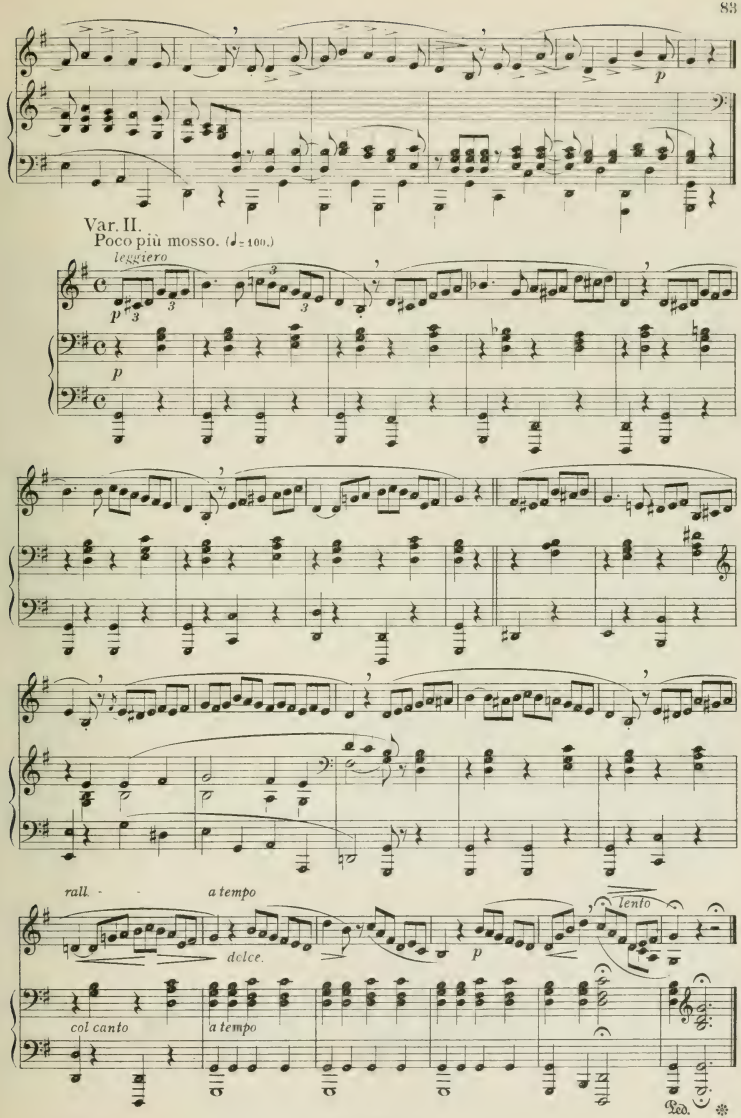

Allegro risoluto
47.
f marcato
stacc.
Fine.
Fine.

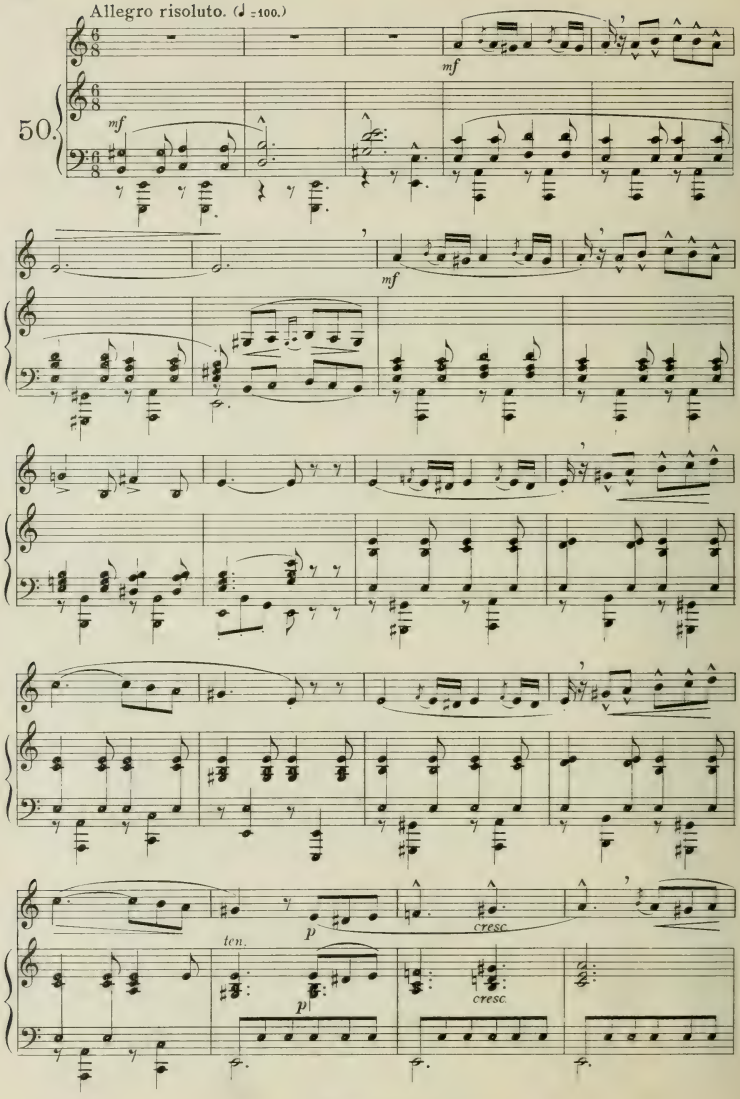

Maggiore.
p legato
p
p
p
p
D.C. al Fine.

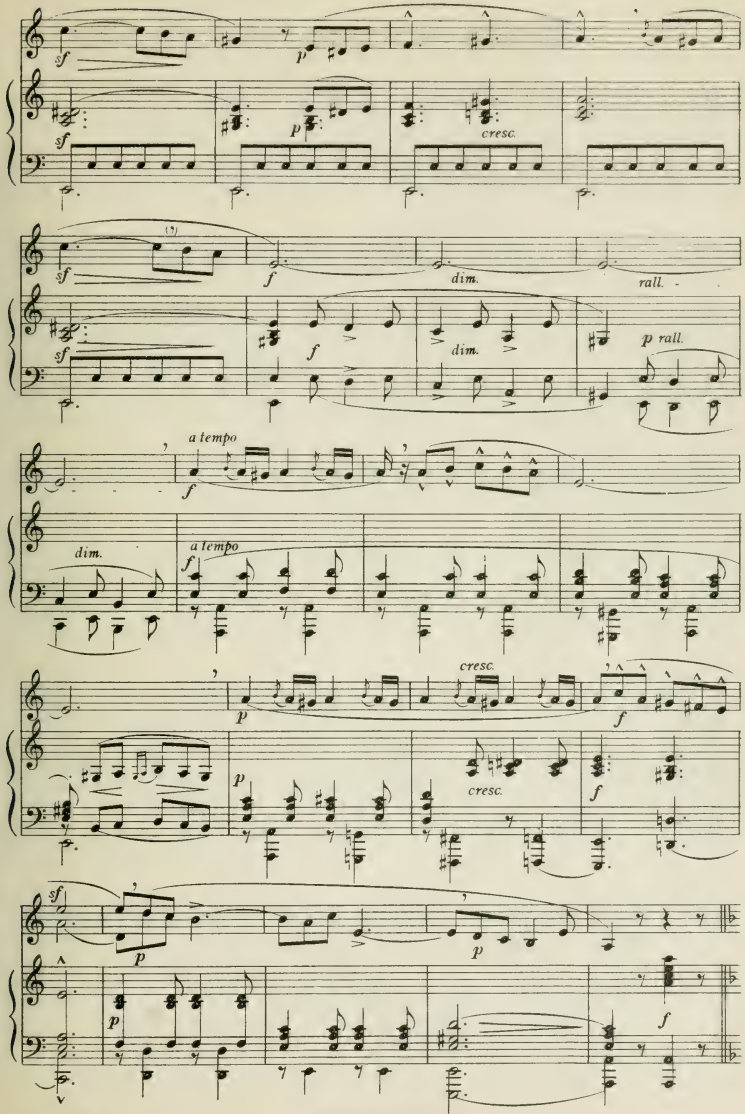

Allegretto brillante (♩=72.)
p con eleganza
48.
p
ten.
p dolce
poco cresc.
p
dim.
p
dolce
ten.
Fine.
Fine.
p cantabile
p cantabile

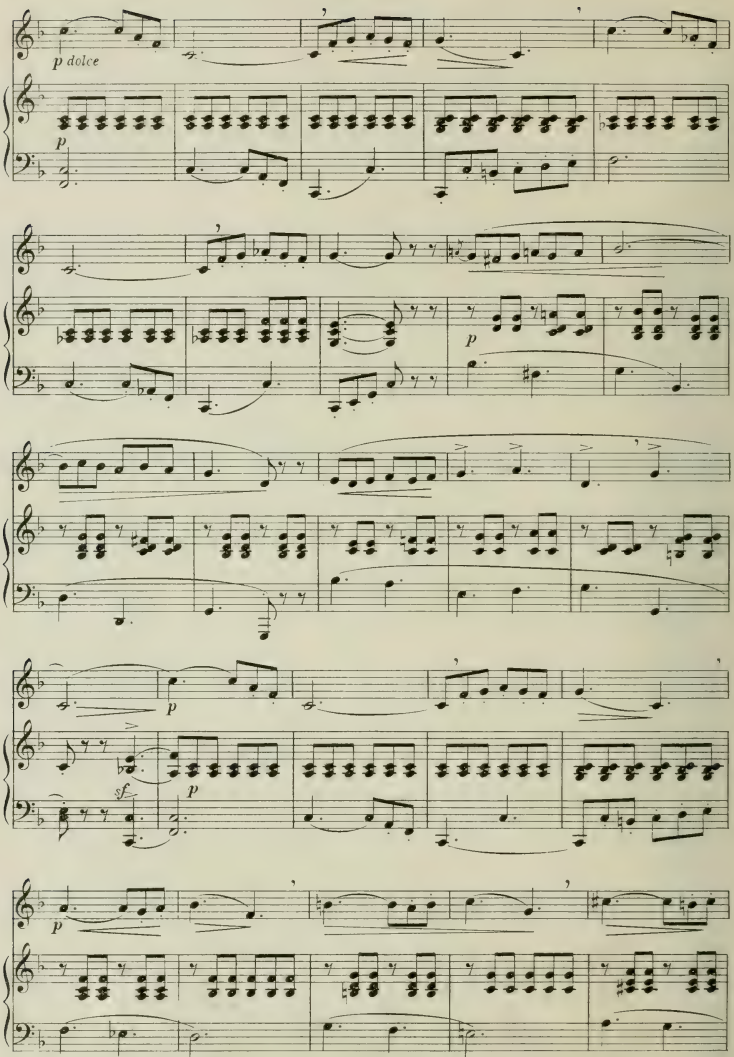

pp
pp
p
p
p
p
D. S. al Fine.

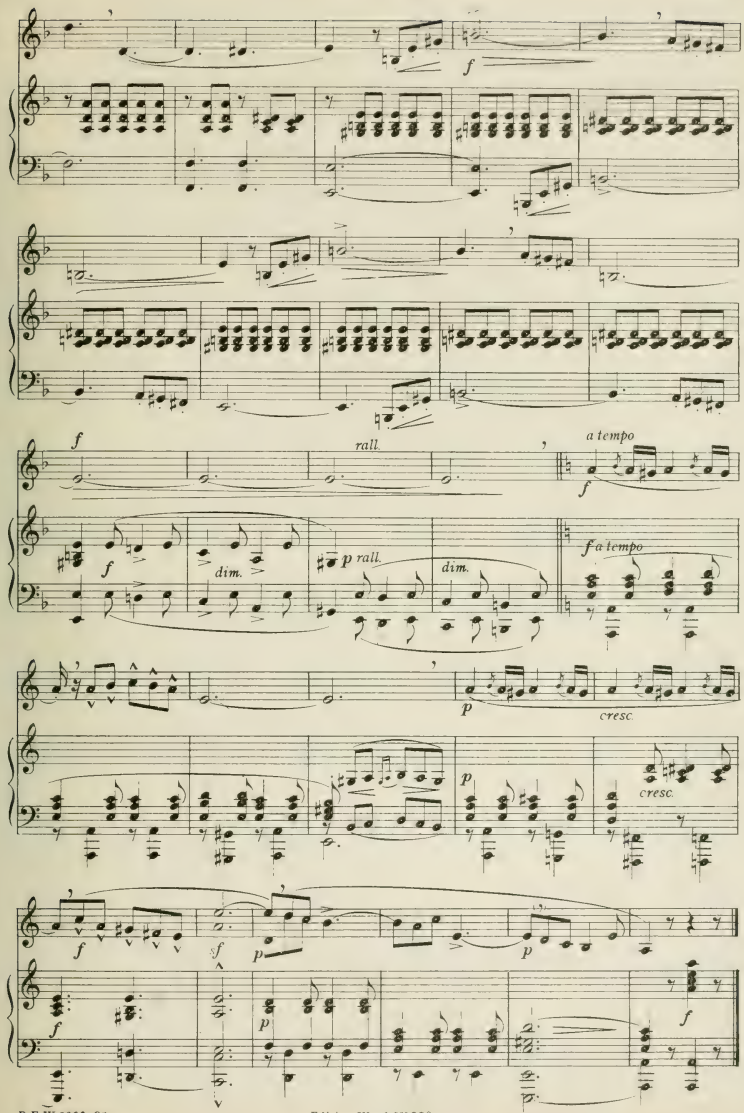

Air with Variations.
Moderato cantabile. (♩= 88.)
p legato con dolcezza
49.
p
p
Var. I.
L'istesso tempo.
p


Var. II.
Poco più mosso. (♩= 100.)
leggiero
p
rall. -
a tempo
dolce.
lento
col canto
a tempo
Ped.


Allegro risoluto. (♩ =100.)
50.
mf
mf
mf
p
cresc.
ten.
p
cresc.


sf
p
cresc.
f
dim.
rall.
p rall.
a tempo
cresc.


p dolce
p
p
p
sf
p
p


f
f
rall.
a tempo
f
f
dim.
p rall.
dim.
f a tempo
p
cresc.
p
cresc.
f
f
p
p
f
p
f

At Parting

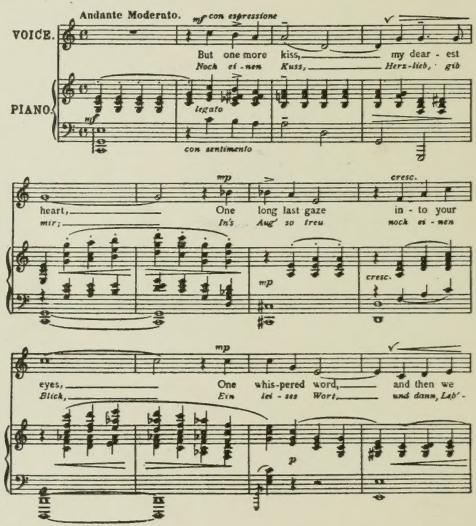
(No. 1 of Two Poems)

English and German Text

Words and Music by
Ruth Troward

B♭ (b♭-d), C (c-e), E♭ (e♭-g)

This song is quite beyond the average, most artistic and suitable for teaching or concert work. It is full of intense feeling, and gives the singer ample opportunity for big effect. The accompaniment throughout contains rich full chords, and the entire composition shows the work of a thoughtful and accomplished musician. After a short introduction the voice enters:



But one more kiss, my dearest heart,
One long last gaze into your eyes,
One whispered word and then we part,
Ah! Hold not back the tears that rise.

Those tears within your eyes that shine,
Tell of a heart that loves too well.
Ah! Love's jewels are they, sweetheart of mine,
They speak the love no words can tell.

Noch einen Kuss, Herzlieb, gib mir,
In's Aug' so treu, noch einen Blick,
Ein leises Wort, und dann, Leb' wohl!
Ach! Halt die Tränen nicht zurück.

Tränen die Dir im Aug' getaut
Quill'n aus des Herzens tiefstem Hort.
Ach! Perlen so rein kein Aug' erschaut:
Die Träne spricht der Liebe Wort!

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George A. Smale
69 Abigail Avenue
Brantford, Canada

Lead, Kindly Light

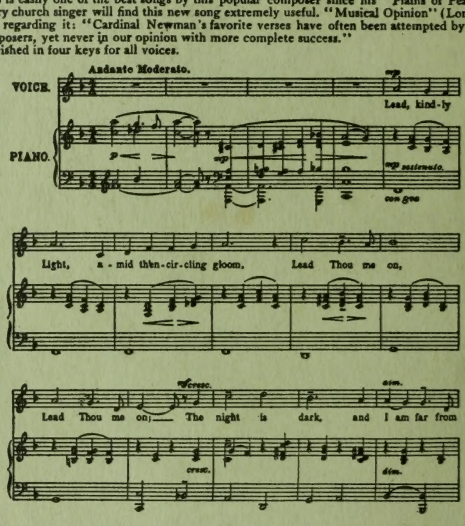
Words by
Cardinal Newman

Music by
D'Auvergne Barnard

D (a-d), E♭ (b♭-e♭), F (c-f), G (d-g)

English Price, 2/- Net

This is easily one of the best songs by this popular composer since his "Plains of Peace." Every church singer will find this new song extremely useful. "Musical Opinion" (London) says regarding it: "Cardinal Newman's favorite verses have often been attempted by song composers, yet never in our opinion with more complete success."
Published in four keys for all voices.



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